

CALIFORNIA ARTS & ARCHITECTURE



MAY, 1936

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EDGAR BISSANTZ, ARCHITECT

(See Page 29)

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5-36

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Editorial

A RECENT item by Merryle Rukyser informs us that in the United States there are 21,000,000 houses wired for electricity. That would be nearly three houses for every man, woman and child in Holland.

Mr. Rukyser goes on to say that there are 25,000,000 automobiles, 10,000,000 washing machines, 10,000,000 vacuum cleaners and 22,500,000 radios. He does not tell us how many bridge tables, phonographs and empty gin bottles there are in the country, but it is safe to say that if there were fewer of these, including autos and radios, there would be more houses.

There is no doubt that American high pressure salesmanship has resulted in thousands of people purchasing things they could neither afford nor needed. This practice of spending beyond our resources, fostered and encouraged by the very concerns that suffered most when the collapse came, was no small factor in the debacle of 1930 and '31. That the practice is returning is equally as certain as the fact that it is postponing, for many families, the day when they can build their own homes.

THE \$5,000 HOUSE

THE elusiveness of the \$5,000 is not entirely the fault of the architect or the builder. \$5,000 houses, pretty good ones, have been, and still can be built. The reason that we don't get them is that the owner wants everything from a radio to a gyroscope thrown in. A pair of suspenders can be added to a suit of clothes without bankrupting the tailor but we do not ask him to throw in a dinner jacket and a couple of overcoats with every suit of clothes. It is just as reasonable to ask an architect who has planned a \$5,000, two bedroom house, to throw in oak plank floors, slate roof, marble mantel, steel sash, thermostatic temperature control, tiled bath rooms and a two car garage.

Most of the trouble lies at the door of the client. If he will reconcile himself to a straightforward five room house that can be built for \$5,000 he can get it. But usually when he gets his plans he begins to ask for just a tiny breakfast room that gets the morning sun, a nice little dormer window so he can use the attic space, a few more feet on the kitchen porch so it will become a real laundry and a concreted basement against the time when he can support a wine cellar. And, of course, he must have a rumpus room.

The last issue of *Architectural Forum* has eighty-five houses that have been built in the United States for \$5,000 or less. Most of them are in the east where building is more costly than it is in California. So, it can be done. But no architect of today can perform miracles. The age of miracles was about 1900 years ago.

Some architects can plan with more skill than others but none of them can squeeze eight rooms into a minimum sized five room house nor equip that five room house with all the myriad gadgets, from automatic tooth brushes to invisible ray alarm systems, that are on the market today.

BUY WESTERN

THE countries of Europe have taught us the value of patronizing home industry. There would seem to be little need to emphasize the economic importance of such action, but great publications periodically repeat the admonition. Today many papers are trumpeting the slogan BUY AMERICAN.

It is a noble and patriotic slogan, but it does not go far enough. BUY LOCAL AMERICAN would be more to the point.

Habits are hard to shake off and the mail order catalog is a habit, often a bad one. It is of record that a certain great lumber company cut timber and sawed it into lumber in the northwest, shipped it to Kansas City and then sold it in California with their famous name on it, at a greater profit than they could make by selling it direct from their northwestern mills. That is a bad habit.

CALIFORNIA ARTS & ARCHITECTURE

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There are several very large manufacturing concerns on the Pacific coast who manufacture products that are in every respect as good as the products of their eastern competitors but through the medium of national advertising the easterners are making the going hard for those men who have pinned their faith on the future of the west. To such courageous men it will be cheering news to read the following quotation from the New York representative of CALIFORNIA ARTS AND ARCHITECTURE: "Two of the principals of a mid-west manufacturing concern visited the West Coast for the first time and expressed amazement at the undeveloped possibilities and now realize that they cannot reach the western trade with their national advertising."

THE BUILDING BOOM

FROM Reno, Nevada, comes word that one hundred and sixty-nine houses are under construction there. Up and down the coast various cities and towns echo to the sound of the hammer and saw. We are not on the verge of a great building boom; we are in it, perhaps the greatest of all time.

The estimate that 50,000 houses will be built in the western states during the year 1936 is low. This year will probably see more than 100,000 houses built in Washington, Oregon, California, Nevada, Utah and Arizona. Let us hope that they will not be food for the termites or fuel for the firebugs,

THE CALENDAR

FINANCIAL COMMENT

By CARLETON A. CURTIS

THE security markets have slumped quite badly, starting the day after the Chief Executive made the opening speech at his re-election campaign at Baltimore. It is interesting to quote the reaction of a New England Business Service to this speech:

"In his Baltimore speech President Roosevelt gave the country fair warning as to the character of his second term, if any. It will be characterized by 'social pioneering'. While not precisely defining the term, the context of the speech, taken in conjunction with the sort of measures sponsored by the White House during the past three years, made the meaning reasonably clear.

"What is meant is continued experiments in social and economic legislation having as their general objective the taking of income and wealth from those in the higher income groups and the distributing of it among those in the lower groups. We may fairly assume that a special object of attack will be income derived from ownership of property.

"The President's attitude in the past has shown a spirit of unfriendliness toward profits and the profit maker—the business enterpriser—as though the making of a profit over and above an ordinary wage were an unsocial act. It was the doctrine of Karl Marx that profits were the result of the capitalist's exploitation of the labor of the masses, made possible by his possession of the means of production.

"Yet the fact is that in an economic system based on private ownership and enterprise, profits are the key to prosperity. In discovering and developing a profitable business, the business enterpriser furnishes remunerative employment to both labor and capital, while competition among enterprisers lowers the cost of living to all consumers. Co-operation between those holding this viewpoint and the champions of socialism is impossible.

"The issue raised is not one between Democrats and Republicans, as in former times, when both parties adhered to the economic system under which this nation has been built up. It is rather between the continuance of this system and a policy of social experimentation in which a governmentally planned and regimented economy shall be substituted for the free play of demand and supply, profit and loss.

"The heart of the New Deal lies in substituting bureaucratic control of industry for the principle of free enterprise. We believe that if the American people clearly understand this issue, they will refuse to exchange their birthright of economic freedom and opportunity for the pottage of government relief."

The diminishing values of quoted securities may well be an indication of all values in this country should the present Administration be continued in office.

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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

PAGEANTRY vests the slopes of Mt. Tamalpais in romance each Spring when the San Francisco Bay district answers the invitation to see the Mountain Play. Tradition rules that the dramatic event be given the third Sunday in May, and this twenty-third presentation is offered, May 17.

THE MISSION PAGEANT at San Fernando, under new management, proposes to outline a new and authentic history of the mission, aided by the little theater and various play groups of the Valley. The dates are June 26-27. The fiesta is arranged to finance restoration work at the Mission, and is sponsored by the Junior Chamber of Commerce, James W. Binda, president.

PIONEER DAYS at El Monte, May 22-23-24, include a historical parade, featuring six bands, with the Pasadena Junior College band leading.

GOLDEN JUBILEE is celebrated, May 1-5, at Corona and presents a pageant, "The Golden Circle," in which the cast of 400 portray the history of Corona, written by Mrs. Janet Williams Gould.

THE WELSH EISTEDDOD is held in Los Angeles, May 22-23, bringing to many thousands of Welshmen two days of music, poetry, literature and art. The Eisteddod was organized 1500 years ago to create an interest in the arts, and during the meeting the men and women will present in competition their songs, poetry and dances. Belmont High School is the center of the festival.

NEEDLEWORK GUILD of America, founded in 1885, holds the National Convention at San Francisco, opening May 21. The original Guild was organized in London to express a personal interest in the poor and for the contribution of two new garments to those in need. The feature of the convention is "How best to promote the original purpose of the organization." San Francisco ranks third in America in the donation of garments, having supplied 38,004.

FESTIVAL OF THE ALLIED ARTS of Southern California, May 4-29, is again held in Los Angeles to afford young artists an opportunity to compete in their various fields. There are contests in music, painting, sculpture, writing, drama, and the dance.

WOMEN'S CITY CLUB of Los Angeles holds a benefit bridge-luncheon at the Chancellor Hotel, May 13. Mrs. Henry M. Willis is general chairman.

AMERICAN FRIENDS SERVICE committee, Mrs. Elizabeth McManus, assistant chairman, meets at Trinity Auditorium, Los Angeles, May 12.

CALIFORNIA AVOCADO SHOW is held, May 5-9, at Whittier, West Hadley Street. The Progress Club sponsors these annual exhibitions and announces the entry of numerous community and ranch displays as well as hundreds of individual plate displays, revealing the many varieties of this sub-tropical fruit. Prizes and ribbon awards for the most outstanding exhibitions in each class.

MODERN SCHOOL OF GAS COOKERY will give lectures on cooking and new recipes at the Granada Theater, 115 N. Market St., Inglewood, May 15 and 22; at the Balboa Theater, 8713 S. Vermont Ave., Los Angeles, May 12 and 19, at 1:30 p.m.

GOOD MANNERS for Girls in Business, including correct clothes, makeup and manners will be presented by Elizabeth Gregg MacGibbon at Bullock's in Los Angeles the week of May 18.

BULLOCK'S, Los Angeles, announce May 9, 10:30 a.m., a book review by Mrs. Jack Valley; May 11, 2:00 p.m. diet reducing lecture by Hazel Blair Dodd; May 12, 11:00 a.m. contract bridge bidding (admission charge); 2:00 p.m. supervised contract bridge play, conducted by J. Gordon Allard (admission charge); 2:00 p.m. and 3:00 p.m. Olvera Puppets for children; May 15, 2:00 p.m. cooking class by Katherine Kitchener.

COLONIAL DAYS, an exhibit of Early American furniture at Bullock's in Los Angeles, May 1 to 16, is a comprehensive display of the home life and simple living of our forefathers.

COLLECTING ANTIQUES. The sixth of a series of lessons on this subject will be given by Alice Rollins, 1617 N. McCadden Place, Hollywood, May 12, at 1:30 p.m.

BOTHWELL & COOKE, 1300 Wilshire Blvd., Los Angeles, will hold open house every day and evening from May 4 to 10, featuring out-of-door living rooms designed by architects and landscape architects of southern California.

CHILDREN'S HORSE SHOW, the thirteenth annual, is held at the Flintridge Riding Club, near Pasadena, May 23. The all-day series of events opens at 9:30, featuring the riding of the younger children, luncheon is followed by the exhibitions of the older ones. Wellslake D. Morse is general chairman. Mrs. Victor McLaglen is in charge of trophies, while Miss Patsy Hostetter heads the group of ushers.

"HEART'S DESIRE," historical drama of early Los Angeles, sponsored by the Parent-Teacher Association, will be given at the Greek Theater, Griffith Park, Los Angeles, June 25 to July 15, as tentative dates.

ON THE BEHYMER MATINEE at Barker Bros., Los Angeles, May 21, Elizabeth Talbot-Martin is the solo dancer.

DRAMA CLUB of the California Institute of Technology, Pasadena, has selected the Shakespearean comedy, "Taming of the Shrew," as the final offering of the college year. Harvey Eagleston and Roger Stanton of the Faculty are in charge of presentation.

MRS. JACK STRUTHERS concludes her series of lecture-readings on contemporary poetry at the Public Library, Pasadena, in May. The last program is "California Poetry."

RANCHO SANTA ANA BOTANIC GARDEN in Santa Ana Canyon, Orange County, is planted to native California flowers, shrubs and trees, and countless varieties may be seen there, especially during May. Regular visiting days are on Thursdays. The gardens are the property of Mrs. Susanna Bixby Bryant, who very generously opens them to the public on visiting days.

CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION, Balboa Park, San Diego, is open throughout the summer, providing musical and dramatic entertainment, as well as diversified exhibits.

GLENDAL-GRIFFITH PARK Manor Garden and Civic Club holds a flower show at the Grand Central Airport, Glendale, May 1-2-3.

PACIFIC COAST REGIONAL MEETING for garden club members and plant growers is held, June 9-10, at Portland, Oregon.

ARTISTS GUILD, San Gabriel, holds monthly meetings at the gallery on the Plaza, presenting a program featuring a well known speaker and with music. The guild members are painters, sculptors and craftsmen, working in metal, ceramics, leather and weaving.

CAMPAIGN for preserving and improving the California beaches includes a statewide meeting of the beaches association at Santa Barbara, May 16, at which time a State and Federal program to halt beach erosion will be prepared. University of California has been asked to assume leadership.

WATER SPORTS TOURNAMENT celebrates the official opening of Newport Bay and Harbor, May 23-24. All types of aquatic events mark the completion of the Federal improvement project which gives southern California one of the finest yacht and pleasure harbors in the world.

INDUSTRIAL EXPOSITION of southern California is held, May 23 to 30, Municipal Auditorium, Long Beach, under the direction of Charles S. Henderson.

THE VALENCIA FESTIVAL is held, May 14-15-16, at Fullerton, and celebrates the forty-ninth anniversary of the city's founding in conjunction with the fruit festival.

YACHTING ASSOCIATION of Southern California, Erwin C. Jones, regatta committee chairman, announces major activities. These include, May 17, San Diego Lipton Trophy series; first starlet championship race, San Diego Yacht Club; May 23-24, Opening Newport Harbor Yacht Club, Forty-five-foot Sailing Association and power cruiser race, San Pedro to Newport Harbor, May 30, Forty-five-foot Sailing Association, auxiliary cup race, around Catalina Island, starting at San Pedro for C.I.Y.C. Commodore's Cup; May 31, Opening day for Catalina Island Yacht Club and Coronado Yacht Club.

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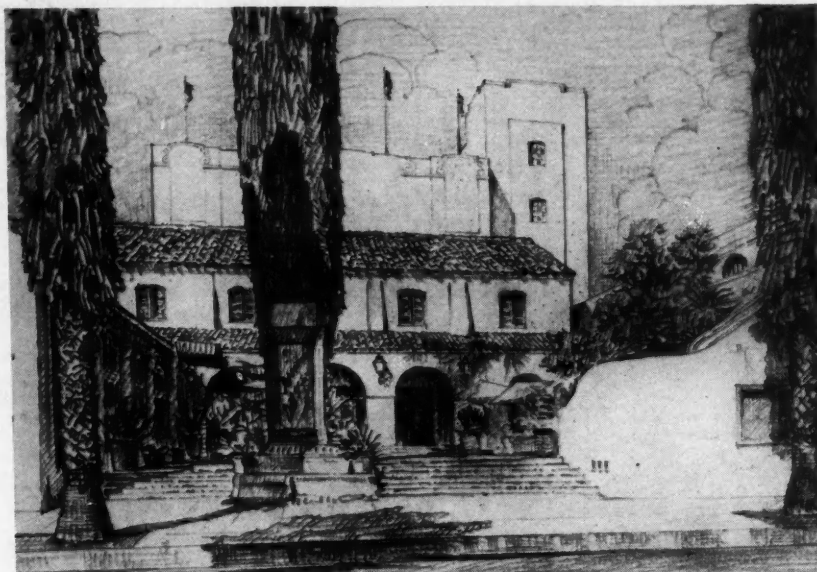


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Sketch from the office of Cyril Bennett, architect, showing a portion of the new building, soon to be a part of the present Pasadena Community Playhouse.

Pasadena Community Playhouse Expands

THROUGH the deep interest and generosity of a friend the Community Playhouse of Pasadena is to have a new building to house the School of the Theater. This last branch of the endeavors of the Playhouse has grown so rapidly and successfully that larger quarters became an imperative need. The annex will centralize the different units of the institution, housing the school proper, the class and rehearsal rooms, wardrobe, sewing and property rooms, as well as executive offices of the producing staff.

With the completion of this structure, easily in time for the opening of the school's Fall Term in October, Pasadena will have one of the most complete theater and school plants in the country.

Almost any morning it is possible to read headlines in the press describing the sore plight of the Hollywood producers, each bewailing the shortage of talent, and to scan other columns of the same paper to find that hundreds of would-be stars are serving in the most menial capacities because of lack of appreciation. It may be too much to say that this burden will be lifted from the heads of the industry entirely with the extension of the work of the school but it will be lightened, if past experience proves anything. The list of actors who have attained prominence in pictures after a training at the Community Playhouse is a long one, has been mentioned frequently, and continues to grow. Mistakes in identity occasionally arise through the overwhelming desire of the film companies to change the names of the players. A girl or boy is favorably known in a stage role, gains genuine popularity with audiences, but when a picture is to be made, must start all over again and build up another name in cinema.

The most important point, however, is that the school does not specialize in actors but covers all phases of stage and screen work, directing, stage management, property work, every branch needful to a dramatic career. It may not be generally known but Frank Borzage, one of the best known directors in Hollywood, began his career as an actor when he was thirteen with Gilmor Brown in the East. Of course that was long before Gilmor Brown had any idea or intention of becoming the head of a School of the Theater, nor, at that time, did Frank Borzage expect to receive Academy prizes for two best directed pictures, "Seventh Heaven" and "Bad Girl". One of the new popular pictures, "Desire", starring Marlene Dietrich, was directed by Mr. Borzage, who is now hoping to have the opportunity to direct an English picture.

Regular Schedule for Super Chief

FLEETER than an Indian arrow is the new Super Chief train, with its Diesel engine, ready for the Santa Fe tracks May 12—built to travel between California and Chicago at the record speed of

39 hours and 45 minutes. The distance is approximately 2,225 miles.

The Super Chief leaves Chicago Tuesday, May 12, at 7:15 p.m., and each Tuesday evening thereafter, reaching Los Angeles at 9 a.m. Thursday—thus consuming only one full business day en route. Eastbound, the Super Chief starts from Los Angeles Friday, May 15, at 8 p.m., and each Friday night thereafter, arriving at Chicago at 1:45 p.m. Sunday.

Expecting heavy western rail travel this summer, the Santa Fe is placing in service another new daily transcontinental train, the Scout, and further reducing both the east and westbound schedules of the present Chief—both effective May 10. The Scout is designed primarily for coach and tourist travel.



How would you like to climb a ladder to your second-story apartment? It's being done among the Taos Indians. That is the Sangre de Cristo range, the highest in New Mexico—and Pueblo Peak beneath the snow.

KRISHNAMURTI speaks each Sunday morning at eleven in Oak Grove, Ojai, during May. There is no admission charge.

SENIORS' GOLF ASSOCIATION of Southern California holds the annual tournament at the Los Angeles Country Club, South course, May 14-15. La Cumbre Club, Santa Barbara, holds an invitation tournament, May 22 to 24; and Oakmont holds an invitation team tournament, May 29 to 30.

MONROVIA celebrates the anniversary of the city, May 16, beginning with a community breakfast and including a dedication of the granite boulder in memory of W. N. Monroe, founder and name-giver.

NATIONAL HOME SHOW of the Federal Housing Administration, opens May 2, at the Architects Building, Los Angeles. William Satterwhite is managing director. There is no admission charge.

J. W. ROBINSON COMPANY in Los Angeles announces: May 11 at 2 p.m. garden lecture with colored slides by Opal Scarborough; May 16 at 2 p.m. fashion show; May 23 at 2 p.m. a fairy tale play "King Luddub's Forest"; May 26 at 2 p.m. interior decoration lecture by Cuthbert Homan; May 13-20-27, 10:30 a.m. contract bridge lectures by Frances Flinton.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles was founded in 1919 by the late William Andrews Clark, Jr., and was sustained by him until 1934. Following his death the Southern California Symphony Association was organized and sponsors the orchestra, with Harvey S. Mudd as president, Mrs. Leiland Atherton Irish, executive vice-president. The orchestra gives eighty concerts in southern California during the winter, the majority in Los Angeles, and thirty-two during the summer Bowl season. The orchestra needs support, must have it, since it is an entity with ethical and financial value to Los Angeles. Otto Klemperer fills engagements in Europe in the early summer, but returns to his home here in July and will conduct one or more of the Bowl symphonies.

THE MUSICAL ASSOCIATION of San Francisco announces the engagement of Pierre Monteux to conduct the Symphony Orchestra for the coming three years. In San Francisco the orchestra is supported by a musical tax, but since the tax money must include the opera, the municipal chorus and other musical organizations, it is not clear sailing for the orchestra.

SYMPHONIES UNDER THE STARS in Hollywood Bowl, again sponsored by the Southern California Symphony Association, open July 7, continue for eight weeks, to August 28, with concerts every Tuesday, Thursday and Friday evenings. Conductors, artists, and ballet productions will be announced in June. The season marks the fifteenth anniversary of the founding of the Bowl as a center of musical art.

MUSICAL FESTIVAL ASSOCIATION of Pasadena announces the production of Beethoven's only opera, "Fidelio," at the Civic Auditorium, during the May Festival, May 20 to 24. Dr. Richard Lert directs the opera, and Allan Lindquest, American tenor, sings the role of Jaquino. Members of the Philharmonic Orchestra, and of the Los Angeles Philharmonic Chorus sustain the difficulties of the production of this opera.

GAETANO MEROLA, director general of the San Francisco Grand Opera Association, states satisfactory arrangements have been made for the fall season of grand opera. Among the artists engaged is Kirsten Flagstad, singing in "Tristan and Isolde" with Melchior and Schorr. Lotte Lehmann appears in "Die Walkure."

CIVIC LIGHT OPERA COMPANY of Los Angeles, under the management of Edwin Lester, offers a repertoire of four operas, to run a week each, opening May 4 at the Philharmonic Auditorium. Alonzo Price directs.

GRAND OPERA FESTIVAL is announced for the Hollywood Bowl, opening June 23 with Verdi's "Aida," closing June 26 with Bizet's "Carmen."

COMPINSKY TRIO continues the series of concerts at the Pacific Institute of Music and Fine Arts, Los Angeles. Sunday evenings, May 3, 17, and on Monday evenings, May 11, 25.

HOMER SIMMONS gives a recital at Inglewood, May 8, sponsored by the Inglewood Music Club.

UNIVERSITY SERIES, given by the Philharmonic Orchestra at the University of California at Los Angeles, Royce Hall, Westwood, was so eminently successful that it will be repeated next year with two additional concerts, six instead of four.

CHAMBER MUSIC PROGRAMS are presented on the Pacific Coast by John Pennington, violinist, and Raymond McFeeters, composer-pianist. The two artists are heard at the home of Mrs. H. A. Everett, 171 South Grand Ave., Pasadena, the evening of May 24. They visit San Francisco, Portland, Vancouver and Victoria, and later San Diego.

ELMER WILSON announces his concert course at the Civic Auditorium, Pasadena, for next season will include Fritz Kreisler, Kirsten Flagstad, Sergei Rachmaninoff, Richard Crooks, and John Charles Thomas. Season tickets range in price from \$3.00 to \$9.00 (plus tax).

ABAS STRING QUARTET plays the fourth concert of the series, May 13, 8:15 p.m., at the University of Southern California, Bowne Hall, Los Angeles.

PRO ARTE QUARTET of Belgium plays all the Beethoven string quartets on six Saturday afternoons at the Athenaeum, California Institute of Technology, Pasadena, through the generosity of Mrs. Elizabeth Sprague Coolidge.

FEDERAL MUSIC PROJECT'S Symphony Orchestra, directed by Maurice Koehler, offers a concert, without charge, every Friday night at the auditorium, 635 South Manhattan Place, Los Angeles.

COLEMAN CHAMBER MUSIC ASSOCIATION announces the concerts next season will include Kolisch String Quartet; Gregor Piatigorsky, Russian Cellist; Abas String Quartet; Budapest String Quartet, and the Bach Festival Double Program. As in the past, the concerts will be given at the Community Playhouse, Pasadena.

BEHYMER DE LUXE Selective Course for 1936-37 at the Philharmonic Auditorium, Los Angeles, includes Kirsten Flagstad, Nelson Eddy, Lawrence Tibbett, Marian Anderson, Richard Crooks, Fritz Kreisler, Jascha Heifetz, La Argentina with Escudero and company, Ballet Russe, Trudi Schoop Comic Ballet, Joose Balliet, Vienna Boys' Choir, Harold Bauer, Sergei Rachmaninoff, and one opera by the San Carlo Co.

CALISTA ROGERS, soprano, assisted at the piano by Ralph Linsley, presents another informal recital at her studio, 511 South Marengo, Pasadena, May 12 at 8:30.

NATIONAL MUSIC WEEK is observed, May 3 to May 9, with the intention of strengthening all musical resources. The Los Angeles Federal Music Project furnishes a number of musical programs, including opera, oratorio, orchestral and choral concerts.

HENRY COWELL, composer, pianist, lecturer, is heard May 24, at 478 South Lafayette Park Place, Los Angeles, in a lecture-recital sponsored by the School of Modern Dance.

VERONIKA PATAKY conducts her school of Modern Dance, June 15 to July 4, at her studio, 555 Sutter Street, San Francisco. Miss Pataky gives a four-week course in Modern Dance at the Peninsula School Summer Workshop, Menlo Park, July 6 to 31.

CALIFORNIA FEDERATION OF MUSIC CLUBS, at the meeting at San Jose, elected Mrs. Harry S. Haley, president. Other officers elected by the delegation to the convention are: Miss Edna Ford, Oakland, first vice-president; Eleanor Marlo, Los Angeles, second vice-president; Mrs. Paul E. Ferguson, Los Angeles, vice-president-at-large; Mrs. Joseph M. Sousa, San Francisco, recording secretary; Mrs. Henry Berout, San Francisco, financial secretary, and Mrs. C. H. Norris, San Francisco, treasurer.

The season opens with "The Merry Widow," followed, May 11, by "Naughty Marietta," May 18, "Maytime," and May 25, "The Desert Song."

JUNIOR LEAGUE of Los Angeles presents the first annual musicale in the Blue Ballroom of the Biltmore Hotel, May 6, with Mrs. William Rains (Mildred Titcomb) and Miss Madeline Fortmann heading the program. The musicale opens at 2:30 o'clock, lasts for two hours, with tea served late in the afternoon.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, presents four diversified plays in the late Spring Season. Each play runs two weeks, with a new bill opening on Tuesday, continuing each evening, with the exception of Sunday and Monday. Matinees are on Saturday. Gilmore Brown is supervising director of all productions. The plays and dates are:

To May 2, "Stalemate," a new play by James Warwick.

May 5-16, "The Dominant Sex," a brittle comedy by Michael Egan.

June 2-13, "Rain From Heaven" by S. N. Behrman.

The summer season opens on June 15 with "Troilus and Cressida," initiating a seven-week schedule of Shakespeare's immortal Greco-Roman Cycle.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Hollywood, was founded and is directed by Francis Josef Hickson, and has been most successful in selling the screen rights to plays produced there. Two plays by Katherine Kavanaugh, "Every Saturday Night," and "Adam's Evening" were sold. A third play by Miss Kavanaugh, "Some Day Soon," is scheduled to continue through May at the Gateway Theater.

SELMA PALEY, using the theater of the Beverly Hills Athletic Club, presents the Bbac Players, May 7, headed by Frank Allyn, in a dramatic play of Norse locale, "Sintrom of Skagarak" by Sada Cowan.

HANS VON TWARDOWSKI REPERTORY COMPANY announces the production of three of August Strindberg's tragedies the first week in May at the Hollywood Music Box. The plays are "The Countess Julie," "Motherly Love," and "The Stronger."

THE TOY THEATER, 2789 West Eighth Street, Los Angeles, is directed by Patricia Downing and lists the following plays for production: "The Master Builder" by Ibsen; "The Father" by Strindberg; "The Lion" by Goldini; "Miss Elsie" by Arthur Schnitzler, and "Rose Bernd" by Gerhart Hauptmann.

PADUA HILLS THEATER, scenically located to the north of Claremont, follows the seasons in selecting dramatic productions. The Mexican Players not only preserve the history and legends of Mexico but choose to weave the matter of their plays around a specific incident of a month or period. The play "Ysidro," depicting the charming Fiesta of San Ysidro, primitive festival of the spring planting season, continues through May 16, every Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

WAYFARERS, 74 Commercial Street, San Francisco, occupy their loft theater contentedly and produce a play a month, giving six presentations, under the direction of Jack Thomas.

THEATER WORKSHOP, founded and directed by Sara Collins, functions at the Roosevelt Hotel, Hollywood, and offers an excellent show every night except Monday.

THEATRE FRANCAIS, organized and directed by Andre Ferrier, maintains its popularity with the audiences of San Francisco by giving the old and new French dramas, and presenting them in the best manner.

LITTLE THEATER OF THE MERDUGOS, 1500 Cañada Boulevard, near Glendale, presents "The End of the World" by Winifred Dixon and Elaine Wallace, under the direction of Harrison Ford.

FEDERAL THEATERS are finding their productions in Los Angeles successful in various locations: "Follow the Parade" at the Mayan, with a cast of 100 singers and dancers, has extended the run; at the Mason "The Octoroon" was continued, while the Federal Musart and the Figueroa Playhouse offer popular entertainment.

"MURDER IN THE RED BARN" is perpetrated nightly at Cahuenga at Sunset, Hollywood, sponsored by the young Mr. Galt Bell, who made "The Drunkard" so universally popular. This burlesque melodrama also provides a floor show, and the orchestra, in red coats, is effective.

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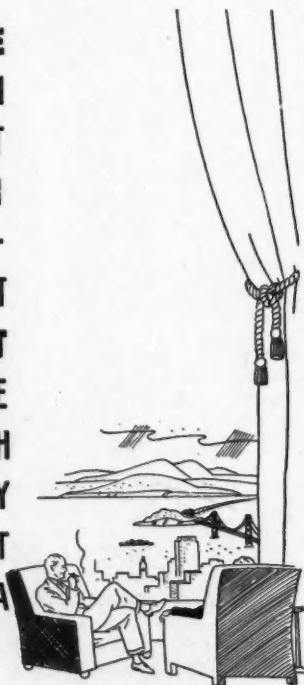
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DIRTY WORK IN HEAVEN

By ROBERT WELLES RITCHIE

THOSE three pranksome elderly spinsters, Clotho, Lachesis and Atropos, whom the Olympian crowd called "the Fate Sisters," were busy at their spinning. Pretty tiresome work, I imagine, this passing through three pairs of wrinkled hands all the threads in the human skein. But then, the girls had been doing it a long time and I suppose they were used to it—fairly efficient, too.

"Hey girls!" Clotho suddenly piped. "Knot coming up." Clotho, you understand, was the youngest of the trio and so she still had a modicum of curiosity left. Also Miss Clotho's fingers were the first to test the threads as they came out of the Basket of Eternity.

"Whose knot is it?" squeaked Miss Lachesis.

"It's in Doc Stooder's thread," said Miss Clotho. "Boy, what we'll do to that baby!"

So when the knot came to her hands the sprightly elderly lady gave it a deft double bowline twist. When her sister got hold of the knot she snickered, spit on it and threw in two more half-hitches. It was a very tough and tangled skein indeed which finally came under the shears of Miss Atropos. She eyed the snarl professionally.

"That should hold him for a while," said Miss Atropos, parting her parchment lips in a sneer. Then she snipped.

* * *

When I met Doc Stooder he was the only physician, druggist and bootlegger in the dead-and-alive town of Ajo, which is in the least attractive part of Arizona, near the border. When I met him he was sober; that, I was told, was unusual. Another unusual feature was the dreadful angry weal which encircled his throat like a dirty necktie. The Doc didn't mind folks looking at this scar. His only explanation of it was an odd one: "I was informally hanged once."

Of the Doc's three professions that of bootleggery was, of course, the most remunerative. (Did I forget to say this was in the most dolorous days of prohibition?) The free commonwealth of Sonora was not more than a dozen miles to the south. Doc Stooder's Mexican friends did the running for him; all the worthy medico had to attend to was the distribution—nor did he overlook himself as his own best customer.

Next to his passion for *tequilla* was that for a large, saddle-colored lady of Mexican birth who was his wife. I think Señora Stooder loved the Doc in her somewhat primitive Mexican way. But she loved diamonds more. Fact is, her whole fat soul was wrapped around diamonds. She never went abroad from the Doc's Queen Anne style adobe but what she sparked like a short-circuited power wire.

It kept the old Doc hustlin'—so the Ajo boys said—to provide new diamond dingbats for the lady. Every time he went on a high-lonesome he had to hop to Los Angeles and buy her somethin' fancy in the sparkler line or else she'd ride him for fair. At that, though . . .

The medical practice of this Arizona Aesculapius was like his drinking habits—simple but effective. It was largely charity and devoted to the Mexicans and Indians of the desert *rancherias* over a radius of fifty miles round about Ajo. No cry for aid out of the vastness of tumbled mesas was too humble to snare the Doc. Out would go his little gasoline hootin'-nanny, sunshine or dark, dust storm or flood; and Doc Stooder would snatch another soul from the Dark River.

* * *

A diamond sunburst had just paid for Doc Stooder's latest battle with the Demon when the great 'flu epidemic moved in on the Ajo country. The Doc labored terrifically. He diagnosed 'em; he dosed 'em; even he buried 'em: the poor brown trash of the desert. Once he was away out by Baboquiverra attending an entire Indian family on its collective back. He was away from home three days.

When he returned to his 'dobe nobody saw him for two days. When he did reappear behind his prescription counter the Doc was velvet drunk and dry-eyed.

"When I got back from that tough case," he told the boys who'd dropped in for their morning's scalp-lifter, "I found Señora Stooder dead on the floor of the pantry—'flu . . . How 'bout a little snort with the old Doc?"

(Continued on Page 36)



Bullock's in Los Angeles have arranged a most attractive retreat for those enjoying their afternoon at the beach. The lounge chair with its rubber tire wheels is covered with a washable canvas. The big blue umbrella can be tilted at many angles and the hard wood officers chairs with separate slip covers and the reclining chair are unusually comfortable. The rug, a blue and white Sisal in large plaids, completes the nautical feeling of marine blue and spick-and-span white.

THE DRAMA IN CALIFORNIA

By DEL S. FOSTER

THE PRODIGAL SON

Our wandering boy has returned. From the cold, clattering, clanking canyons of New York City, (pardon, NYC) he returns with a smile and a sun-burn that divulges his route home. He also saw much of the drama in NYC and other places which latter are of no importance, or so they told him in NYC.

To the clanking of wheels and the clinking of glasses on the upper deck Del has composed a series of cogent paragraphs on what is the matter with the drama and about what we can expect from it away out here in this desert of nine million people. Follows his first cogents.

The Editor.

EAST-side—West-side—all around the town. That ancient old song-saw, redolent of the Big Smoke of the very gay nineties and more recently associated with politics and a brown derby, could very well be used in connection with the boom in legitimate stage production in New York today for, literally, the new and feverish activity flourishes everywhere. Plays, plays and more plays. Comedy, drama and musical comedy surging into new life in almost unbelievable fashion. Why, there is even a musical comedy show with a complete and truly tremendous circus as a setting—Billy Rose's inconceivably fantastic dream come true—Jumbo. Your correspondent's head is still whirling with their number and variety. I covered so many of them during that hectic eight weeks in the East, good, bad and indifferent, that I am at a complete loss as to where to begin to tell you of them.

For the most part they are good—damned—I beg your pardon, exceptionally good. What will happen to the good ones before and if they are brought to California only the Gods and the producers can say. But I did get the definite impression that the latter were at last beginning to realize that the West Coast audiences cannot be trifled with, by heck. Of course it is just possible that they were being flatteringly courteous to a visiting fireman. Again, my rather heated reference to Mr. J. J. Shubert's last piece of unadulterated effrontery and its dire box office consequences, may have impressed them as a horrible example (although I can hardly say that they shivered in their shoes—quite). But it does seem to be a fact that they are beginning to look upon the West-coast with much more serious eyes than of yore. Perhaps the wish is the male parent to the thought, but we have hopes. We cannot conceive of such shows as Winterset, Dead End, Jubilee and a host of other really great productions at present booming along in almost heyday fashion in New York being presented here with third-rate casts or inadequate settings and this, mark you, in spite of many lessons to the contrary in the past.

Your guess is as good as mine and you too must take the information for what it is worth, but I was assured (unofficially, of course) by several of the High Moguls that their productions would, with a few unavoidable exceptions, be brought here "as is". To quote a very famous comic-strip character—"time's-a-wastin'." The intention is to offer in this column tabloid critiques of a few of the outstanding shows at present playing in New York and later to come here.

One of the best shows of the season, or, in our humble opinion, of any season, is the powerful play, "Mulatto", written by Langston Hughes and

CALIFORNIA POET'S CORNER

SHINE, REPUBLIC

By ROBINSON JEFFERS

The quality of these trees, green height; of the sky, shining; of water a clear flow; of the rock, hardness

And reticence; each is noble in its quality. The love of freedom has been the quality of Western man.

There is a stubborn torch that flames from Marathon to Concord, its dangerous beauty binding three ages

Into one time; the waves of barbarism and civilization have eclipsed but have never quenched it.

For the Greeks the love of beauty, for Rome of ruling, for the present age the passionate love of discovery;

But in one noble passion we are one; and Washington, Luther, Tacitus, Eschylus, one kind of man.

And you, America, that passion made you. You were not born to prosperity, you were born to love freedom.

You did not say "en masse," you said "independence." But we cannot have all the luxuries and freedom also.

Freedom is poor and laborious; that torch is not safe but hungry, and often requires blood for its fuel.

You will tame it against it burn too clearly, you will hood it like a kept hawk, you will perch it on the wrist of Caesar.

But keep the tradition, conserve the forms, the observances, keep the spot sore. Be great, carve deep your heel-marks.

The states of the next age will no doubt remember you, and edge their love of freedom with contempt of luxury.

Permission of Charles Scribner's Sons, publishers "Scribner's Magazine," and Robinson Jeffers.

Martin Jones and very ably produced by the latter.

The fact that the locale is Southern is, as will readily be seen, merely a natural setting for such a story. We are inclined to the belief that the problems of the four leading characters would be just as difficult to solve in the North—perhaps the only solution is, as the play reveals, murder and suicide.

Colonel Norwood (Stuart Beebe) has lived on his Southern plantation with Cora Lewis (Mercedes Gilbert), his negro housekeeper, since the death of his wife. She has borne him three children—one, William, who is definitely negro and therefore gets into no difficulties, and two others, Robert (Leon Janney) and Sally (Virginia Curley), both definitely white. Norwood has had the three children, now all grown, educated and prepared to make their own way, and so feels that he has done his duty. Sally is reconciled to her lot but Norwood does not figure on Robert's return to the plantation—a blonde young man, undeniably his son, who returns with the intention of assuming his rightful position in the household as his father's son and heir. Norwood is unbearably harsh to him—treating him as something less than a servant—and finally dies by Robert's hand, a defeated old hypocrite. A night of horror for all concerned follows while Robert is being hunted for the impending and inevitable lynching. Robert comes home to the plantation with the dawn, and as the suicide shot is heard, Cora from her position on the stairs sobs to the would-be lynchers, "My baby's gone to sleep."

The acting is unsurpassed and leaves little if anything to be desired. A particularly fine and relieving comedy part is done by Frank Jaquet as Fred Higgins, a neighboring planter, who has neither hesitations nor qualms about calling a spade a spade in just so many words.

ART CALENDAR

GLENDALE

HESSE GALLERIES, 513 North Brand Blvd.: May 4 to 30, oils by Dan Lutz.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To May 6, water colors featuring eastern snow scenes, desert subjects and Mexican pictures by Phil Paradise. May 11 to May 23, oils by Constance Reid Haller.

HOLLYWOOD GALLERY OF MODERN ART, 6729 Hollywood Blvd.: Apr. 23 to May 9, drawings and water colors by Joseph Sheridan.

ST. FRANCIS ART GALLERY, 6930 Hollywood Blvd.: American and European artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: May 4 to 12, oils and drawings by Carlos Merida.

LAGUNA BEACH

SILVER BELL, 492 Coast Blvd. S.: Exhibition by California artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Exhibition of oil paintings, charcoal sketches, water colors and etchings by the Amateur Artists of southern California.

ART CENTER SCHOOL, 2544 W. 7th St.: To May 11, exhibition of everyday things, including packages, utensils, mechanical parts with materials ranging from moulded glass, wood, metal to the newest modern plastics. Prizes awarded on form, function, color, texture and price.

BOTHWELL & COOKE, 1300 Wilshire Blvd.: Exhibition of modern accessories by craftsmen of southern California.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout May, annual competitive exhibition of California artists, oils, water colors, prints and sculpture.

FOUNDATION OF WESTERN ART, 427 South Carondelet St.: June 1 to July 25, third annual exhibition of California Figure Painters.

FRIDAY MORNING CLUB, 940 S. Figueroa: Exhibitions by Leland Curtis and Hernando Villa.

LOS ANGELES MUSEUM, Exposition Park: Allied Art exhibition; exhibit of book plates; paintings from the Oscar Meyers collection in Chicago.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope St.: To May 29, "Students as Artists", an exhibition arranged by the Art Teachers Association of southern California. Talks on art are given every Wednesday afternoon at 2:30 by Harry Muir Kurtzworth.

ERIK MAGNUSSEN, 601 S. New Hampshire Ave.: Creative paintings, arts and crafts.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Open daily 1 to 5 except Monday. Nearby is the Casa de Adobe, a replica of an old California Spanish ranch house, with authentic furnishings; open Wednesdays and Sundays from 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 7, paintings by Abel Warshawsky; sculpture by Bruce Douglas. To May 13, paintings by Dewey Albinson of Minneapolis.

WOMEN'S UNIVERSITY CLUB, 953 South Hoover St.: Throughout May and June, exhibit by Lee Blair, president of the California Water Color Society.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: May 6-13, closed. May 17 to June 15, annual exhibition of student work.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: May 10 to June 14, first annual exhibition of sculpture and sculptors' drawings.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Permanent exhibition of Chinese and Japanese antiques, porcelains, bronze, jade, fine fabrics, lacquers, prints.

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European paintings.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Water colors by Mrs. Bertha Emery of Ukiah.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition in connection with the California Pacific International Exposition.



A cleverly concealed light in a bronze cat-tail illumines a garden shrine and its polychrome figure in the patio of Bothwell and Cooke in Los Angeles.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Home accessories designed and executed by California's modern craftsmen.

THE ART CENTER, 730 Montgomery Street: To May 9, water colors by George Harris.

COURVOISIER, 480 Post St.: May 4 to 25, an exhibition of the finest reproductions of Van Gogh's paintings, water colors and drawings.

M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Opening May 9, Rudolph Schaeffer's students exhibition. To May 14, creative art from the elementary grades of the San Francisco public schools. Opening May 16, work by adults and children of the Ruth Armer School of Practical Art Appreciation. To May 31, dry-points by Cadwallader Washburn, from the collection of Dr. Ludwig A. Emge.

PAUL ELDER GALLERY, 239 Post St.: May 25 to June 13, exhibition of linoleum blocks by Charles Surrendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To May 29, loan exhibition of paintings and drawings by Vincent Van Gogh.

SCHAEFFER, 136 St. Anne St.: Exhibition of Chinese prints and flower arrangements for the week of June first.

VALLEJO, 1602 Vallejo St.: Throughout May, paintings by Dorothy Puchinelli.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 South Mission Drive: Group showing of contemporary California artists. Etchings by Benjamin Brown. Usual craft exhibit. Open every afternoon from 1:30 to 5:30.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings, Flemish and Italian primitives. Until June, an exhibition illustrating the development of constitutional law. Open daily from 1:15 to 4:30 except Mondays and the second and fourth Sundays. Cards of admission obtained by writing the Exhibition's Office, enclosing a stamped, self addressed envelope or by telephoning Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition of paintings by Santa Barbara artists. Changed every two months. Open 9 to 5 on week days; 9 to 12 on Saturdays; closed Sundays.

SANTA CRUZ

SANTA CRUZ ART LEAGUE, Beach Auditorium: Exhibits change every three months. Business meetings are held on the first Wednesday of each month and on the fourth Sunday a program is given. Tea is served on these afternoons and everybody is welcome.

SANTA MONICA

SANTA MONICA PUBLIC LIBRARY: Throughout May, an exhibition by the Women Painters of the West.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To June 7, exhibition of Persian art; a comprehensive collection of paintings by living Norwegian artists; prints by leading American graphic artists; paintings by contemporary American artists, selected from the Museum's collection; an exhibition of leading figures in the French School of Post Impressionists; one-man show of oils and water colors by Elizabeth Cooper.

MISCELLANY

ART LOVERS CLUB OF THE EASTBAY, in Piedmont, is an organization devoting time and effort to encouraging and developing appreciation in the minds of the public for the work of living artists. The club recently established a loan fund for members to purchase art work of a living artist only. The member granted loan makes own choice with approval of art jury so that if payments default, the club will have only worthy art to dispose of. When sufficient work is owned by members, the club plans to exhibit at one of the leading galleries.

THE 1936 International Exhibition of Paintings will open in Pittsburgh on October 15, continuing through December 6, exhibiting approximately three hundred paintings from England, Spain, France, Italy, Germany and the United States. A special feature this year will be a one-man showing by Felice Carena, Italian artist, who will be remembered as the winner in 1929 of the first prize for his painting "The Studio," and of the Albert C. Lehman award given that same year.

A "General Membership" at \$10 a year and a "Children's Membership" at \$1 per year have been added to the San Francisco Art Association in response to the growing demand from interested persons who have been barred from joining the Art Association under the higher brackets. The Children's Membership embraces all children of school age, giving them the privilege of monthly lectures and gallery tours at the Museum as well as the Art Association Bulletin.

ART CLASS is now being offered at the Fairfax Adult Evening High School, 7850 Melrose Avenue, Los Angeles.

SOCIETY OF INDEPENDENT ARTISTS announces the Twentieth Annual Exhibition will be held at the Grand Central Palace, New York City, April 24 to May 17. The Independents have held consistently to their ideal of giving equal consideration to every worker. No school or individual is favored. There are no juries and no prizes, all exhibits being hung in alphabetical order without discrimination.

THE VAN GOGH EXHIBITION will remain in this country until the end of 1936. It has been shown in New York, Philadelphia and Boston and is now at the Cleveland Museum from where it will go to the California Palace of the Legion of Honor in San Francisco about the first of May. The Museum of Modern Art received requests from 37 cities but only 5 additional cities could be accommodated within the time limit. These are: Kansas City, Minneapolis, Chicago, Detroit and Toronto where the exhibit will close December 9.

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INTERIORS

By HELEN W. KING

WE are approaching the time when beach-houses, mountain cabins and even the outdoor living possibilities of the city home will come in for lively consideration. The furniture designed particularly for the enjoyment of lazy hours at home or at shore is trickier than ever this year, with accent on comfort and durability placed above everything else. Hickory furniture is being brought forward again, with the idea of once more appreciating its enduring qualities. Metal furniture has been improved and made practical and comfortable as well as decorative. Colored canvas is first in favor for upholstery on such pieces as are designed for permanent use outdoors. There are some offerings that are made for use on the sand that have at last embodied a sensible idea of support for the back. They are not costly and one glance at them is likely to make you feel that here is what you've been wanting for a long time. The mattress portion is in sections and the whole affair can be rolled up, support and all, in a very reasonable-sized bundle.

It is apparent that rattan is about to stage a genuine comeback. There are lots of good arguments for rattan, as a furniture for porch, outdoor living-room, patio, etc. With the new designing of the tables and chairs, settees and such, plus delectable combinations of color and upholstery in the decorative treatment, these pieces will certainly win the recognition they deserve. With any kind of care, rattan should last for several seasons, easily freshened with a new coat of paint.

Meals served outdoors take on a new appeal when the hostess employs some of the clever adjuncts to service which have been devised to make the table setting genuinely harmonious with the surroundings. There is a wide range of choice permitted, varying from colorful pottery dishes to those of wood or spun aluminum, attractive and practical. And, whatever you choose for dishes, there are those sturdy yet pleasing string-cloth table mats to go under them. One table-setting I saw used these string mats in warm brown, wooden plates and colored pottery cups. But the touch that marked this table with real distinction was the use of small terracotta flower-pots and saucers which concealed the plain glass container for fruit cocktail. A center table decoration of larger flower-pots with blooming plants about a miniature wheel-barrow, likewise filled with small pots of flowering plants, created a most effective picture for a garden luncheon.

Many color combinations and patterns are shown in table mats of cellophane and they are inexpensive and charming, suitable in texture to the heavier dishes for informal meals, inside the house or out.

For the more elaborate table-setting, very lovely effects are to be worked out in the rayon-damasks which have taken on real beauty of tint and pattern. They provide a luxury note at an economical price.

Gradually, the idea seems to be "getting over" that the answer to furnishing a small apartment comfortably and attractively, is through the use of sectional pieces which prove such space-savers. By stressing the horizontal lines, the effect of greater space is obtained and this can be done through the placing of furniture that is designed on horizontal lines and by clever use of such line patterns in hangings and even in floor coverings. An excellent example of this was to be seen among the room displays in a recent furniture style show. It would be a help if apartment owners would give some consideration to these points and do away with much of the inflexible, overstuffed abominations that prove so distressing to countless ones who find apartment living the only practical thing.

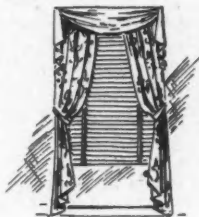
Texture continues to play a very important part in smart interiors and is considered with regard to draperies, upholstering materials and carpets. With maple in the familiar red or the newer light-toned finishes, holding up as a very important furniture wood this season, and with the sturdy designs one usually finds in such pieces, rough textured rugs or carpets are much wanted. A very interesting texture is to be found in Puritan Pearl broadloom, for carpeting, machine-hooked, which comes in the newer colors at \$7.75 a yard. For rugs, there are attractive possibilities in the embroidered, Chinese hand-hooked rugs that have the wearing qualities and the homespun effect of the more expensive hand-hooked rugs but at a much lower price. They are very popular for country or beach houses and for bedrooms.

It is noticeable, in the interior displays in various stores, that regardless of the informality of treatment given a room, the accessories are almost certain to be extremely sophisticated in character. Some very interesting effects are worked out by means of this particular combination and it is one that permits of a wide latitude for exercising one's hobby.

The hobby idea brings to mind a room which I saw that introduced this note in a decidedly unique manner. It was a man's room and should belong to one with a predilection for horses. Saddle-leather was used to upholster strong, natural wood chairs and even adorned the bed at the head and foot. Broad straps and buckles, like those on a saddle were cinched across the expanse of leather. Leather straps, terminating in small stirrups were used to suspend the mirror above the dresser. There were hunting prints on the walls and many other consistent details about the room. This was arranged merely as a display of this novelty in furniture but there is an idea in it that will strike a response in the minds of some sports-minded men. Maybe the idea sounds bizarre but, when you see it, it really doesn't look that way and—it is as masculine as anything very well could be.

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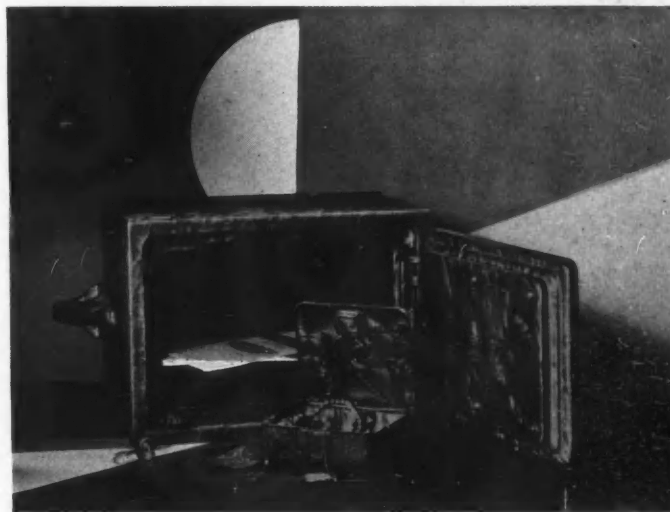
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MORE EAVESDROPPING

While the Typewriter Was Asleep

By ALICE R. ROLLINS

ONE sleepy, languorous afternoon the typewriter instead of giving out its usual quick patter-patter began to sound softer and softer and finally stopped with one last, soft tap. It was very quiet in the room and, as sometimes happens when everything is just right, the furniture and other things began to talk.

Said the wise old clock in the corner, "I think The Lady should write a story about me. I have been ticking steadily for almost two hundred years. Many, many times have I awakened the family by striking the hour that told them it was time to begin the day's work. In all that time I have never failed to do my part and I am just as good today as ever." With that the old clock with a loud whirr struck two sharp, emphatic strokes of the bell.

Then two pewter plates, standing one on each end of the mantel, gave out a deep-toned sound, and one of them which had been the master's plate in the days of long ago said, "She should write about us. We have served the family long and faithfully. What stories we could tell of the visitors who have eaten at our table. Yes, and sometimes we have not held much to eat, but there was never anything said about giving up. One time something dreadful almost happened to us! It was during an attack by the Indians and for a while it was thought we would have to be melted and made into bullets. What an escape that was! We have held many good things to eat, too. Wild turkeys roasted brown and tender before the glowing logs in the fireplace. Hominy made from the corn grown in the clearing. Cranberries, rich and red, from the bog down near the river. Pumpkin pies, plump and tasty with spices and molasses."

"All that must have been a long time ago," said the spinet which stood in the far corner, "for in my day there was much gayety and fine living. The young men came in powdered wigs and velvet coats, and the ladies wore velvet beauty patches on their cheeks. How charming they were and what sweet music they played." The spinet gave a soft little tinkle of laughter in remembrance.

Just then came a soft, musical voice from a table drawer partly open. A silver spoon, thin and worn, but bright and shining, said, "I have heard people say that I am an aristocrat. I wonder why The Lady does not write about me. The man who made me was a very great patriot. He pondered many questions of government as he fashioned my companions and myself from the silver he made for the good housewives' tables. It was he who was mounted ready to ride and give the alarm of the enemy when the signal flashed from the church steeple."

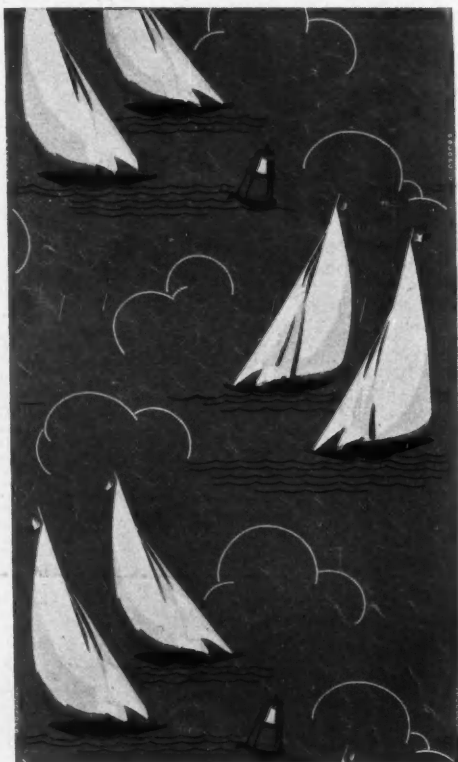
The big, blue tureen, sitting on the table, rattled rather pompously and said in a deep voice, "Now if anyone deserves to have a story, it is I. I have served at many dinners and famous guests have eaten of my contents. Not only grave questions of state have been amiably settled after the guests had been served some of the tasty, hot soup I held, but there have been many joyous occasions when the family gathered round at holidays and weddings."

In a corner cupboard some cups and saucers tinkled softly in laughter. They were very beautiful, decorated with rich, pink lustre and, because they had always been spoken of as "the best china," considered themselves important. While the tureen was talking they looked at one another and smiled.

Said one of them, "What can that big tureen know about secrets? We could tell of many confidences that have passed back and forth while visitors drank a cup of tea. More than one romance has had its beginning over a cup of our tea." And they settled back complacently.

Near the fireplace, a small, tip-top table that had been keeping very still while all this talk was going on, now said very earnestly, "If you will all be quiet a moment I will tell you why The Lady who presides at the typewriter has written my story. As you know, her name is Abbie, and that was her mother's name, her grandmother's name, and her great-grandmother's name. Way back in the beginning this great-grandmother, with her young husband, made a long journey from Newfoundland to a new home in the forests of Maine. They cut trails through the forest, and, with platforms fastened to the backs of oxen, carried on them the few necessary things to keep house. The young wife could not leave me behind for I was her most treasured possession. I was fastened to the load and once in a particularly bad stretch through the woods the fastenings came loose and I fell to the ground. One of my feet was broken off and today you can see that break and the iron plate that was later put on to strengthen my foot. Underneath my top are carved the letters "A. L.", the initials of the first Abbie for whom I was made. I almost forgot to say this first Abbie's father was a sea-captain and made me from mahogany he brought back from one of his voyages. Is it any wonder his daughter cherished me as something of her very own from the old home? In time she gave me to her daughter, and that daughter to another 'Abbie' when she was starting on a long journey. Today I am in a home that faces the Western Sea and The Lady thinks of me as something very dear bequeathed to her. That is why she is writing my story."

Suddenly the typewriter began to patter in its accustomed, quick way, and everything in the room became as quiet as if not a word had been said.



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ANTIQUES

By ALICE R. ROLLINS

Antiques Exhibit at Bullock's

At Bullock's, in Los Angeles, is an exhibit of early American antiques that is quite the best of its kind we have seen here. The setting, arrangement, and decorative background, all so thoroughly in keeping with the display, deserve more than passing notice. Only someone with a real love for this beloved, homely, old pine and maple could have arranged it, and to Mr. J. D. Bruner of Bullock's goes great credit.

"Colonial Days" the exhibit is called. Words that are dear to the heart of every true American. How they bring to us scenes and events of a time when history was being made in this country! Today as never before we are conscious of the daily lives of the people who lived in those stirring times. We are concerned with everything connected with that day, and so we preserve and cherish the homes and furnishings used by our first citizens. Because of this interest there has come about the collecting of antiques. And with that we have come to realize it is possible to make these antiques a part of the home life of today. They have not only historical romance surrounding them but have an easy adaptability with present day requirements that prove their right to share in our homelife. They can be put to actual use and are ready and capable of serving as of old.

Early American furniture has a simplicity and charm that is most appealing. In fact we do not believe that anyone who comes entirely under its influence ever can quite give it up. It is particularly appropriate for the ranch type of house so much featured in southern California and while most of us cannot aspire to a house furnished entirely with antiques, we can become the owners of a few choice pieces and use good reproductions with them.

In this exhibit at Bullock's, Prof. and Mrs. A. Lawrence Pouleur of the New England Museum have loaned many pieces from their collection of rare early pine and maple. They also have a fine collection of American table glass and lamps. Those interested in a notable collection of old firearms will want to see those being shown here. Mrs. Katherine D. Bishop has some historical Lowestoft china on exhibit that should find a home in a museum, and in addition some rare pieces of glass. Jack Earle has fine examples of glass and a collection of small vases and pitchers that is most unusual and most attractively arranged. Edna Heistand has an enviable collection of beloved old Bennington-ware, and Jane Belew is exhibiting hooked and braided rugs with children's toy sets for playtime and decorative accessories. There are many outstanding antiques in the exhibit, others are not mentioned for lack of space. But

no one should miss seeing this exhibit for it is well worth while.

Collecting Perfume Bottles

A FASCINATING hobby is this of collecting old perfume bottles. For I doubt if there is any subject that can stir the mind like that of sweet fragrance. The scent of flowers, the perfume of meadow, field and forest. A breath comes to us on a wisp of a breeze—elusive, yet a sweet intangible thing we are ever trying to capture and hold fast.

Our delight in sweet scents has created a need for various objects as containers, such as bottles, incense holders, rosewater ewers, potpourri jars. In each of these the collector will find a great variety of materials. This has its appeal, for it is possible to assemble a collection of old perfume bottles, for instance, with no two alike. Some of these will be of rare worth, others will represent fine craftsmanship, still others will have a bit of interesting history connected with them. All will make a collection easy to acquire for most of the antique shops carry a few of these quaint bottles and they are not expensive.

The centuries have brought to us many beautiful perfume holders, created by artists who lavished exquisite skill on these small objects to contain the distilled fragrance of flowers. We find them made of porcelain, glass, enamel, carved stone, lacquer, silver, ivory, amber and many other materials. Those of porcelain, which if you are lucky you may find now and then of Chelsea, are modeled as human figures, animals, fruits and so on. They are beautiful in workmanship and one is attracted by that if nothing else. Many fine porcelain bottles come from France and are well worth having. Still rarer are those of enamel known as "Battersea." They are sometimes curious in shape and have delicate paintings on a white ground. By far the greater number are found in glass of all colors, shapes and decoration. Many of them are beautifully cut and mounted in silver. Those in colors are like bits from old stained glass windows and may be found in several shades of blue, amber, yellow, amethyst, green, and rich overlay. No two are alike but they have a fascination about them that appeals to all. Incidentally their decorative qualities are apparent when displayed in a small glass cabinet.

Famous women throughout history have used perfume to add to their charm. Cleopatra is always associated with oil-of-cinnamon, Helen of Troy affected jasmine, DuBarry lily-of-the-valley, and Queen Elizabeth the white rose. How natural then for us to select one of these old perfume bottles with its tradition and fine craftsmanship to hold our favorite perfume.

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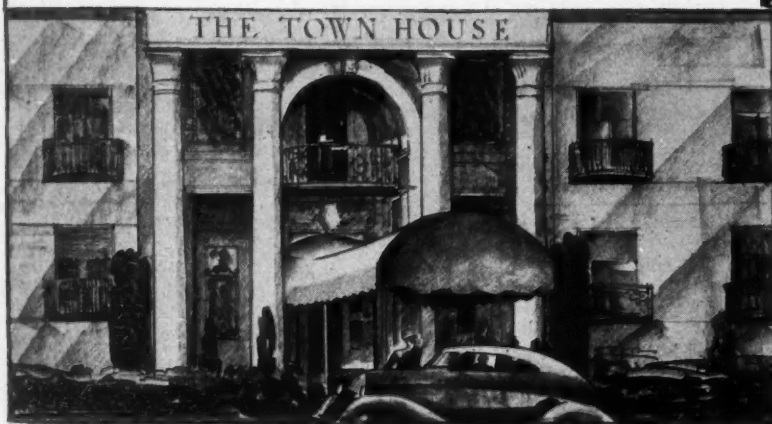
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ON THE RADIO

By LORNA LADD

JUST a quiet little basket of radio suggestions with few side comments is my May day offering to you—especially after my last month's April shower of the inside upheavals of radio.

First of all, if one, two or more of your favorite programs have slipped from your dial, have you taken into consideration the fact that the East went daylight saving the twenty-sixth of April? All programs are an hour earlier than before if the time hasn't been changed altogether, the latter, however, happening in few instances.

Secondly, I'm answering that question asked heaven knows how many times recently, "Has Dick Powell left Hollywood Hotel permanently?" My own personal hunch-opinion is—no. Nothing definite in the way of information has been released, only the stories that Dick has had a throat operation and can't sing for a time. I do know there have been some rumblings on the hour. Miss Parsons, who always seems to be unhappy about something, is said to have been upset about the fact that the screen stars were always introduced as Dick's guests instead of hers, and it is a well known fact that when Miss Parsons becomes blue about affairs, something usually happens. There have been other little disturbances. Frances Langford is said to be another none too happy individual. Dick, being a happy-go-lucky sort of a chap who likes harmony, probably has said a favorite expression of his and is diplomatically letting circumstances ride until they iron themselves out in the natural course of events.

Certainly the times I've seen him nothing has been wrong with him. I know we came near locking fenders late one night on Sunset Boulevard when he was supposed to be at Palm Springs recuperating. I saw him again a few days ago in an antique shop with Joan Blondell and there was seemingly nothing the matter with his voice. Besides, he has started production on another picture.

I had hopes that maybe Eddie Cantor would retire or go to Europe again at the expiration of his present radio contract. But no! he has just signed with the Texas company for a new series at \$10,000 a broadcast, \$7,000 said to be Eddie's while the extra \$3,000 are for incidentals.

A new series entitled "Everybody's Music," designed to replace the concerts by the New York Philharmonic Symphony during summer radio has started on CBS, KHJ-KFRC, 11 to 1, every Sunday afternoon. The concerts are presented in an atmosphere of informality under the baton of Howard Barlow, with commentary by Henry M. Neeley, known in radio as "The Old Stager."

Following Helen Hayes' idea of one characterization through a series, Irene Rich has launched a new dramatic serial over NBC in which she portrays a successful woman lawyer. Ned Wever, who played opposite Miss Rich in the broadcasts of the last two years, continues as her leading man. Time: Fridays at 5:00. Station: NBC, KFI-KPO.

Even Andre Kostelanetz has gone "swing" on us in his new programs on CBS, KHJ-KFRC Friday evenings at 6:00. Supporting the orchestra will be a parade of better known eastern talent—Kay Thompson and her Girls; Ray Heatherton and the Rhythm Singers. David Ross, diction award winner, will be the announcer.

Frank Watanabe, lovable Japanese houseboy, has returned to the air in a new script. He is now boy of all work for Mr. and Mrs. William Hathaway, a well-to-do, retired hardware merchant and his wife who wants to go society. Cameron Prud'homme is Mr. Hathaway, while Georgia Fifield portrays his wife. To my way of thinking, the program is excellent entertainment, but then, I've always been a Watanabe fan.

The old team of Honorable Archie and Watanabe was broken up by Honorable Archie's illness. He has been on the desert for almost a year now and Watanabe has stalled at returning to the air as long as he could, hoping for his partner's return each month; but now no one knows just how long Archie will be away.

Planning a much needed and long delayed vacation, Bennie Walker semi-retired after eight years of successful editorship of the *Woman's Magazine of the Air*—that is, he retired for a month. At the end of the four weeks NBC found he was really quite popular and put him back on the air in a new series. With the assistance of Ann Holden and Beth Dawson, two of his co-workers from the magazine, Bennie is offering a splendid home economics program mornings at 10:30 over NBC, KFI-KPO. Bennie, a baker by true profession, has a way of reciting recipes that actually makes an inherently dry bit of talk entertaining.

An interesting program on the way up for this month is the scheduled broadcast of King Carol, that colorful monarch of Rumania. His speech will be in observance of his country's 55th year of independence. A microphone will be placed in the imperial palace at Bucharest and the speech, in English, will be carried by wire to Geneva or Berlin and thence across the Atlantic. Time: Sunday morning, May 10, 8:44 to 9:00, NBC, KFI-KPO.

Just idly wondering if you have been listening to David Broekman's "California Hour" Monday evenings? It has lovely Jane Froman singing with Mr. Broekman's orchestra and Conrad Nagel of the splendid speaking voice as master-of-ceremonies. The program is another one of those amateur ideas in a little different dress. It's not bad!

And so—until next month—adios!

RUNNING FIRE

By MARK DANIELS, A.I.A.

MENTAL CATHARTICS

SPRING is here and I want to get out into the woods. I need the cleansing song of a meadowlark in my ears. I want to pull stickers out of my stockings and pull petals from a woodland daisy. I want to cut initials in a tree, surrounded by a quivering, bleeding heart, and whistle on a blade of grass held between my thumbs, and tear my breeches on the upper branches of an old madrone. I want to get sweaty and hot and drink out of a spring that has skaters skimming over it, to lie on my back in tall grass and watch a soaring hawk.

With no bitterness in my heart on this glorious spring day, I am in just the mood to do all these things, and I could if it were not for that lousy, lecherous, lascivious, lustful old hog who keeps me working.

THE JEW AND THE LION

IN BERLIN a young lion broke from the vehicle that was transporting him to the zoo and darted up a blind alley where there were several women and children. As he crouched there snarling, switching his tail and trying to decide upon which child to spring, a stalwart young Jew, who was passing, saw and realized the danger. Without hesitation he dashed in, grasped the lion by the throat and, although he was terribly lacerated and bitten, held on until he had strangled the lion to death. The mothers of the children tearfully voiced their appreciation and even spoke of the medal for valor.

The next morning a Nazi newspaper came out with the headlines, "Vicious Jew Kills Valuable Lion."

This all sounds very incredible until we read the same sort of thing, in reverse, in our own papers, "Penitent Murderer Receives Merciful Pardon."

USE AND ABUSE

IT IS often said that there is nothing new under the sun. Perhaps that is true of physical properties. No doubt all the elements, even though lately discovered, were here for a long time. What is new is the manner of use of material things that never were new. The only time new uses of old materials become objectionable is when we abuse them. Cocaine and bathtub gin are comparatively new uses of old materials but we are beginning to abuse them. There are also abuses of old uses that are even more objectionable, but why go into politics?

One of the curses of the French rustic was snails. Now the Parisian all but drowns in the flow of his gastric juices when he hears anyone say *escargot*. Their introduction into this country would be a very new use, and a good one. Tomatoes were once considered deadly poison. Now they are eaten with relish. Firearms were made for warfare; now we dare not go to war because the gangsters have all the firearms. There are a great many new uses we could put things to if we would take our thumbs out of our mouths long enough to give some thought on how to become modern.

We could build houses for people to live and raise families in. Yes sir, we really could, and while the idea of houses is not so new, that of living in them is post-modern. And we might begin to use our feet to walk on. How the bootmakers have overlooked this is a stumper. Perhaps the automobile manufacturers have blinded them. But I suppose it is too much to suggest that the radio be used to broadcast good English, good humor and sparkling wit. Still, it may come, probably after we have all mercifully forgotten our mother tongues.

BRICKS AND BRAINS

IN A recent issue of one of the leading architectural magazines appeared an article entitled "Bricks without Brains". The burden of the author's threnody was the dereliction of the architect in the work of preparing plans that should eliminate every item of waste, indicate the exact materials that should be selected, direct the contractor in every step, and all but give the owner everything he wants regardless of fixed limits of costs.

The article had much to say about the architect not giving his work all the thought and time it needed to accomplish the miracle of construction for less than cost. But it had little to say about the cost, to the architect, of this service. No mention was made of the fact that the architect who confines his work to small residences is often working for less than his client's cook gets.

Bricks without brains is a nasty charge that is often merited but we will have it as long as we have brains without bread.

SHOTGUNS

A FRIEND of mine, of many years standing, has a hobby of collecting poetry and verse that has the locale, or in some way deals with San Francisco. He does not bore his friends with it but, on the other hand, he never overlooks a chance to share his hobby with anyone who might possibly be interested. Naturally, with such a hobby, he would eventually collect reams of verse, for if there is any place in christendom that breaks down the resistance of the versifier who is trying to reform, it is San Francisco.

Not long ago my friend was dining with Porter Garnett, a former editor of *The Argonaut* and now head of the Laboratory Press of the Carnegie Institute of Technology. When the opportunity came gracefully to introduce the subject of San Francisco poetry my friend popped out a sheaf of clippings. At the end of a few moments Porter cried "Shotguns!" "Shotguns?" my bewildered friend asked. "What do you mean, shotguns?" "Last month," Porter replied, "my host at a dinner took me into a room off the library to show me his collection of shotguns. I have never shot a gun, rifle or otherwise. I am not interested in any sort of gun. But my host petted and caressed his collection until I grew sick with envy. I have never developed nor thought of developing a hobby. Here was a great lesson for me. This man was thoroughly happy with his collection of shotguns. He was a different man. He was enthusiastic, glowing, alive. He had a hobby. Shotguns."

ETERNALLY LOST

CHESTERTON'S Father Brown developed his detective powers through the channel of philosophical reasoning. When the police of Scotland Yard were unable to find a certain criminal, they went to Father Brown to ask him where they should search. To their questions he replied, "If you had a leaf, where would you hide it? If you had a pebble, where would you hide it?" The answers were, the leaf in the forest, the pebble on the beach. And they found the criminal in the busy part of the city.

But Father Brown's reasoning solved only one side of a question, how to find an object. What would be his answer to the question, "How can I hide an object so that it can never be found in this world?" would be interesting to learn. Since he lives far from here, in the brain of Mr. Chesterton, I will supply the answer for one kind of object. If you have a document or any other kind of paper that you wish to be eternally lost, defying all search or effort for recovery, place it on my desk.

WHY NOT COLORS, TOO?

THERE seems to be no problem that cannot be solved by modern science excepting a stitch in silk hosiery that will not run. That, gentlemen, is one that the silk manufacturers will tell you with all the solemnity of a Macawber, is something that neither Einstein, Tugwell nor Liberty can do. You see, silk worms are a very timid race of people and they cannot produce a material that will not run on the slightest provocation. Why, all you have to do is look at a silk stocking (and most people do once it leaves the store) and it will run like a scared rabbit. No, you will have to develop bravery in the web of the worm and that is endowing the dumb things with a human attribute.

Well, one woman is going out on a hunt for just that sort of thing. She was a juror in Judge W. C. Leary's court in Minneapolis. While serving she tore her stocking and wrote the judge:

*Then I shall shop all over town
When jury serving's done
To find a pair of Coolidge Hose
That "Do not choose to run."*

Perhaps some one will find a way to stop RUNNING FIRE.

SANS JOUER

ON JULY 28, 1794, Saint-Just was guillotined in Paris. He had been an intimate associate of Robespierre in whose downfall he was involved, and had been the principal cause of the guillotining of Danton a little more than three months before he experienced that little practical joke himself, along with the two Robespierre brothers.

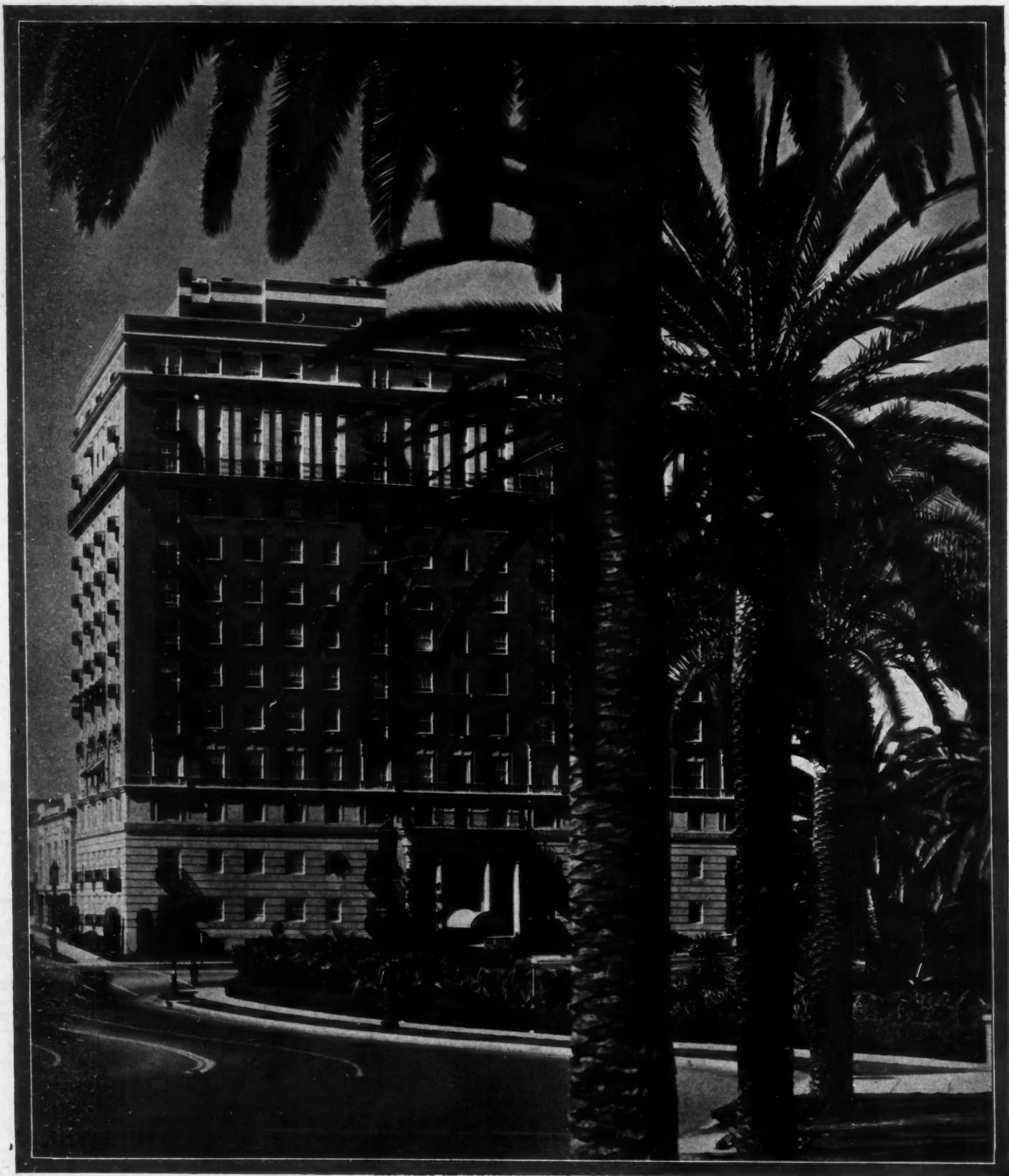
The Reign of Terror brought on a busy period of the chop, chop, chop and the drop, drop, drop of the guillotine that always recalls the happy days of merry country pastimes. If one can see it in that light, and it is as good as any other, one can imagine the happy Parisians gathered to witness the beheading of the Robespierres and Saint-Just saying to one another, "The guillotine falls alike on the Saint-Just and the injuste." (*Sans jouer sur les mots.*)

A PLACE FOR ALL THINGS

ESTABLISHING factories where there is an excess of labor is what the technologist calls common sense. Establishing industries where the labor has been excessive for so long a time that it ceases to think while it labors is what people who think call nonsense. There is such a thing as fat-head amongst the manufacturers, a secret that is shared by all those who love a secret.

Just because there are more people in New York than there are in any other city in the United States there are certain heads of industries who are convinced that nothing on a large scale can be done east of the Hudson. They have not tried to grow bananas there, that is, on a large scale, but there are many who think it can be done as soon as the market demands it. The demand for peace, quiet, moral conduct and an afternoon off can't amount to much, or they would have them in New York.

By the same token it seems to the motion picture producers and theatrical people that there is little necessity to make lithographic posters of stage stars that will look like said stars. To do so it might be necessary to have the portraits done where the stars are outside New York, in some such out of the way place as California. And, of course, that's not being done.



Photographs by Hromatka

A BIT OF FIFTH AVENUE WITH PALM TREES

The Town House on Wilshire Boulevard
in Los Angeles faces the rising sun.

THE TOWN HOUSE IS A TOWN HOME

By ELLEN LEECH



EVEN to the casual observer the building is more than an apartment hotel. Probably the site, just opposite the lovely little La Fayette Park, has something to do with the quiet grace with which the Town House opens its doors to the migrating Easterner and to the stay-at-home Californian. The entrance is to a charming, small, but well appointed room, while to the right and left of the incoming guest corridors lead to the public rooms, of which, naturally, the Victorian Lounge and the Wedgewood dining room are of paramount importance.

The Victorian Lounge has a subtle air of charm and graciousness, obtained through wise selection and placing of the furnishings. Centers of interest have been created, making possible group entertainment, without conflict, especially desirable in a room of this type. A fire place forms a focal point on a dull day, while the opposite end of the room glows and gleams through the sheen of satin. The title of the room is provocative, making the serv-

ing of the luncheon and dinner cocktails a zestful occupation, with a consistent ear always cocked for the quaintly Victorian reprimand "We are not amused."

The Wedgewood Room, as the name implies, carries out the thought and artistry of the greatest of English potters, both in coloring and panel decoration. The room is equally lovely when flooded with sunshine or when the fog greys the day, since the blue adapts itself so perfectly to the elements. From this restaurant French doors open to flower-lined steps leading to the terrace, on the upper reaches of which tables and chairs, under gay umbrellas, invite attention. The whole garden is abloom and may be enjoyed from many points of vantage.

The ballroom is well planned, of good size, and may be divided into two rooms on occasion. It is adjoined by the French Room, perfectly adaptable for a card party or a small reception. An Oak Room is provided for the men, sturdily paneled, to be used for a

private dinner, smoker, or for a business meeting. In contrast is the Powder Room, opening from the lounge, and feminine in every line, delightfully worked out in pale apricot and silver.

Since the Town House offers apartments, suites and individual rooms, it is amazing to find how varied are the color schemes and the decorations. There is no duplication. The larger units provide a living room or salon, den, dining room, and kitchen, and two bedrooms, each with bath, reached by stair. In two suites of entertaining and interesting interior, each shows harmonious design of arrangement and of color. The slightly accented formality of one suite contrasting with the other, of equal beauty but subtly less formal. The properties of color and the principles of color combination were studied and the several methods of working out color schemes were resorted to with amazingly pleasing results. An arresting fireplace on the inner wall savors of hospitality, while pleasant whispers of delights to come animate the dining-room, upheld by the Irish linen, the excellent china service, the beautiful glassware, and the sophisticated but simple silver.

The whole house presents a comforting sense of rightness. The color harmony was achieved by analogy, by the use of related colors, with frequently the secondary as the prevailing color. It may often be impossible to measure the proportions of color in the composition of a room, but here a scheme of related color harmony was followed. Here is recognized the value of providing vital color with a simplified color scheme, not so much pure and warm color at full maturity but by the introduction of strong color notes in the use of ornaments and bowls of flowers. A touch of color is frequently added by the prints, which have been carefully selected for each suite and delightfully framed. Artistry was employed in the framing and counts in proportion to the thought given to this detail.

(Continued on Page 32)





BEACH HOUSE FOR MR. AND MRS. NORMAN CHANDLER

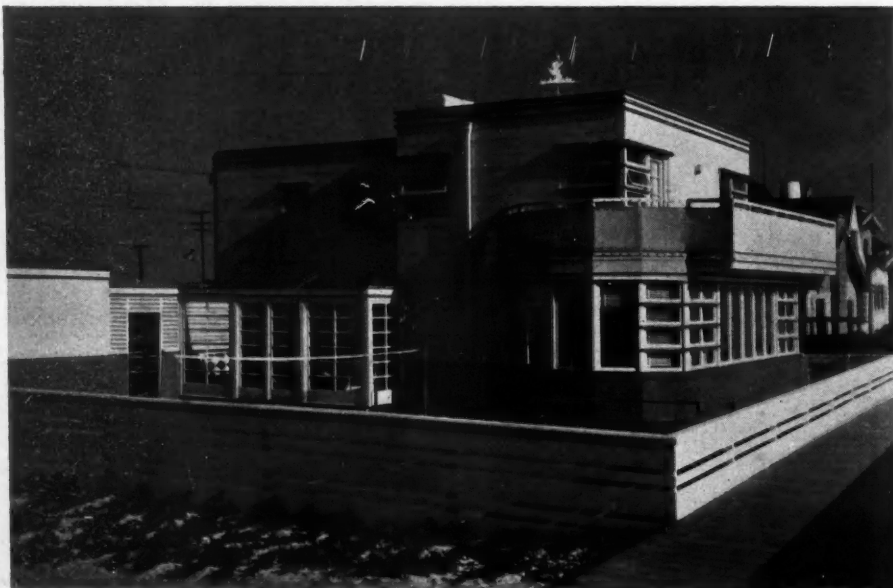
Alamitos Bay, near Long Beach, California

READY FOR NOAH

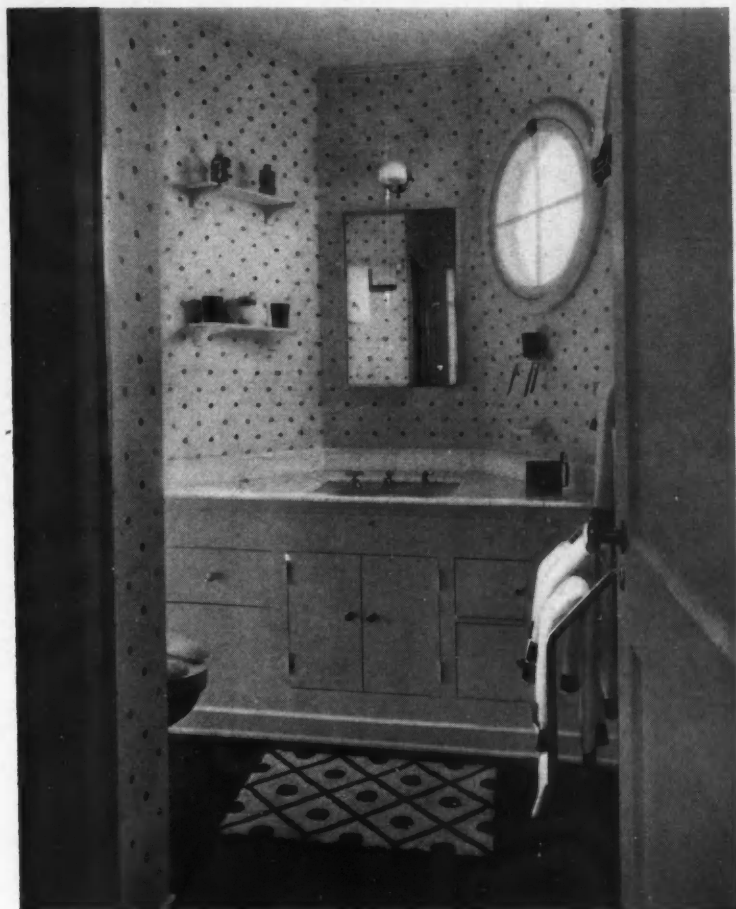
OFFICE OF GORDON B. KAUFMANN, ARCHITECT

CHARLES RAY GLASS, INTERIOR DECORATOR

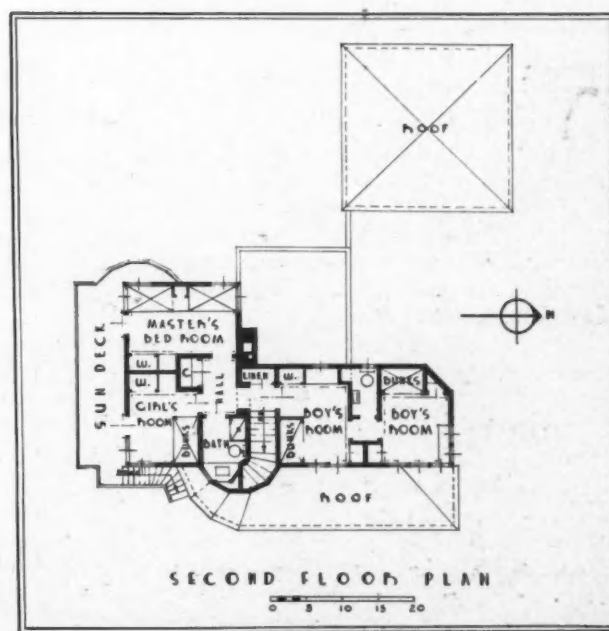
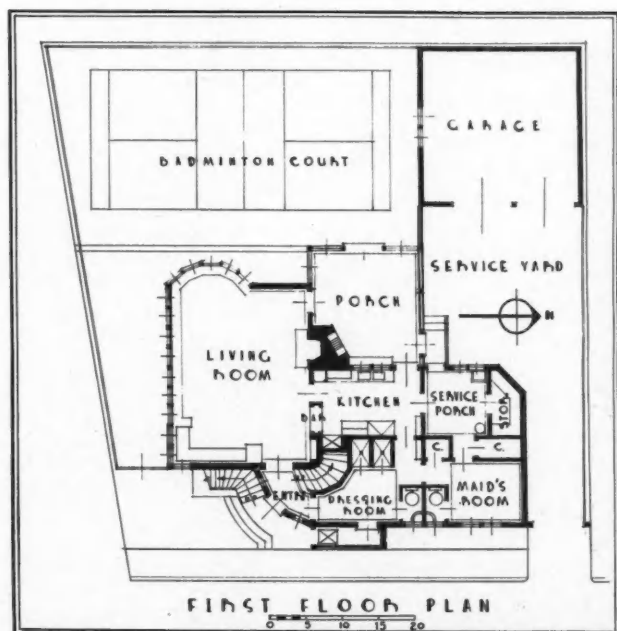
Photographs by W. P. Woodcock

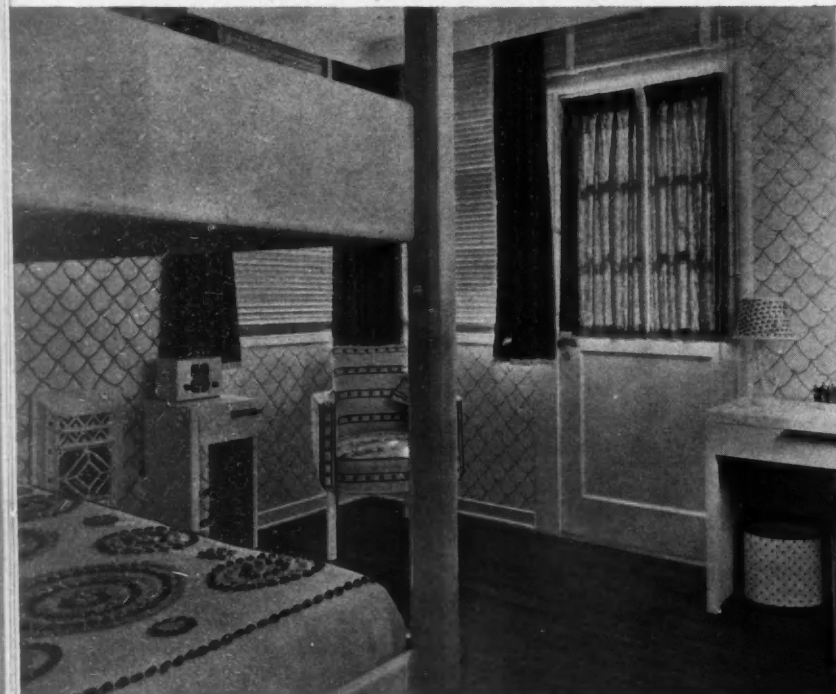


If the appearance of sturdiness means anything the Chandler progeny will be ready for the venerable pilot if he ever finds it necessary to make a call in these parts. The structure has a nautical accent that is not entirely due to the portholes in the upper and lower stair halls. Perhaps it is the weather-vane, or the canvas over the balustrade or the fact that there is no sea-weed on the walks. Perhaps it has it for no reason at all, but there it is. The walls are of horizontal redwood siding painted off white. The roof line and what some call the plinth, or is it a dado, are painted blue, as are the composition roofs. Heaven help that blue in the southern seashore sun. If this structure is not wholly modern it is at least entirely original. Just because in the past quoins were not treated as windows is no reason why windows of today should not be treated as quoins and the way they are handled here unquestionably gives one a sense of security. All in all, this house, like most others from Gordon Kaufmann's office, will repay considerable study.



Like all diminutive plans these do not entirely show the architect's intent. The direction of the desirable view can only be surmised by noticing the side that has the most windows. Undoubtedly it is best that boys' windows should always get the morning sun. Most parents know that it takes a sunrise gun along with the early light to get the lads awake. The hexagonal tower provides an interesting contour for the bathroom which is fully developed by the placement of the lavatory and window. Only red and white are used in this room. The hook rug is in those colors, towels are white with red borders, wall paper is in varying spots of red, shower curtain is brilliant red oiled silk and sometimes the occupant's eyes are red. The dressing room and showers, shown on the right, are finished in white and lemon yellow. Upholstered seats are in yellow Fabrikoid studded with white nails. The floor is green marbelized linoleum.





The beds in the master bedroom have been separated by a combination heat register, bookcase, radio stand and night table. Just how practical is a night table at the foot or head of the bed may be questionable, but not much reading goes on at the beaches. Curtains in the room are silver white Permatex of metallic lustre, edged with pipings of turquoise. It would seem that the Chandlers are determined not to sleep after dawn. The wall paper is in soft turquoise and silver. The floor is covered with gray battleship linoleum. The woodwork is white.

At the upper right is a view of the living room that shows the recessed bar. It is always recess time at the beaches. The bar is finished in lacquer red and blue mirrored glass. The tete-a-tete chairs in the center are not Siamese. If you don't like your neighbor you can slide your half to any part of the room you can get it into. The chenille covering is striped emerald green and royal blue. Side tables are of natural laurel with chromium lamps built in.

In the daughter's room the woodwork is white, as throughout the house. The walls are covered with a paper of fish net design in blue on a white ground. Curtains are of blue chintz and white embroidered stars. Floor is linoleum. Venetian blinds are white.

The living room, lower right, is treated in an original manner. The walls are striped in a graduated scale beginning with indigo blue at the dado line and passing to sea green at the ceiling where a sharp emerald green separates the wall colorings from the pale blue green of the ceiling. If you can remember the width of these stripes they form a handy way to measure the height of a growing boy. The Venetian blinds, white on one side and yellow on the other, are taped in white. The floor is covered with deep royal blue linoleum.

THE ART EXHIBITION

At the 1936

SAN DIEGO EXPOSITION

By JULIA GETHMANN ANDREWS

Curator



"Problem in Rhythm" by Luigi Lucioni

Lent by the Ferargil Galleries

THE San Diego Fine Arts Gallery, under the direction of Reginald Poland, fulfills, at least in a measure, what Sheldon Cheney declares to be the Modernist ideal of an Art Museum; "A museum living up to the implications of its name, 'Place of the Muses'; a place, colorful, intimate, unified; giving back

an aesthetic response, rather than merely instructing the mind." Expressive items have been lifted out of a great range of schools and periods of ancient and modern time, to contribute to an exhibition of *living art*—living, because still retaining the power to refresh the beholder, and vitalize the student. The installations have been made to create a Gallery which as a whole shall be a pleasant art experience for the visitor.

The Lower Rotunda is a scintillating composition in reds, ranging from the warm crimson of early Italian panel painting, and the cool rose of the Spanish painter, to the deep wine and madder-lake of heraldic tapestries and ancient damasks. 16th and 17th century polychromed sculptures of saints reflect the mystic glow of these vibrating colors.

In the ten galleries beyond the rotunda, the student seeking the masters of "expressive form" and "rhythmic vitality" will find much to engage him; in the gallery of Far Eastern art, the expressionistic color and pattern of the Ming portraits, the distinguished distortion and abstraction of Buddhist sculpture, the simplification of form in Sung and T'ang pottery, and the cosmic rhythm of Chinese landscape painting; in the Gallery of Old Masters he will find Western painting whose abstract design, underlying the pictorial realism, forms a vital creative movement within the frame quite apart from the literary meaning of the subject-matter, as in the work of the Italian primitives shown, notably Di Fredi, and in Tintoretto, Rembrandt, Cranach, the

Master of Frankfort; and El Greco and Goya in the beautiful Spanish Period Room.

The major space in the Exhibition is given to the work of modern and contemporary painters. In the little gallery devoted to the School of France will be found intimate sketches and small canvases representing all the leaders of progressive painting from Cezanne to Miro, men who continue in large measure to determine the nature and direction of art expression the world around.

Two galleries are devoted to Mexican art, one of which features some of the finest art achievements of the Indian civilizations in which the present vital art of Mexico is rooted. Pottery, lacquers, Saltillos, santos, and Codices reveal the essential place of art in Mexican everyday life and their instinctive sense of fine color and design. In these two galleries there are examples of the work of Rivera and Orozco, the giants of the contemporary movement, and of such important men as Atl, Siqueiros, Merida, Castellanos, Mendez and Tamayo. They bring to their work consummate technical skill (the majority of them having studied and painted for years in the great art centers abroad), but they often "caricature to humanize," as Siqueiros advised, to gain power of statement for their ardent social and political aims. Here is an art that is integrated with life and achieves the undeniable greatness consequent upon detached sincerity.

The gallery of American painting includes
(Continued on Page 35)



Portrait of an Old Lady by Rembrandt
Lent by the Detroit Institute of Arts



BEACH HOUSE

of Mr. and Mrs. Roland Coate

Emerald Bay, California

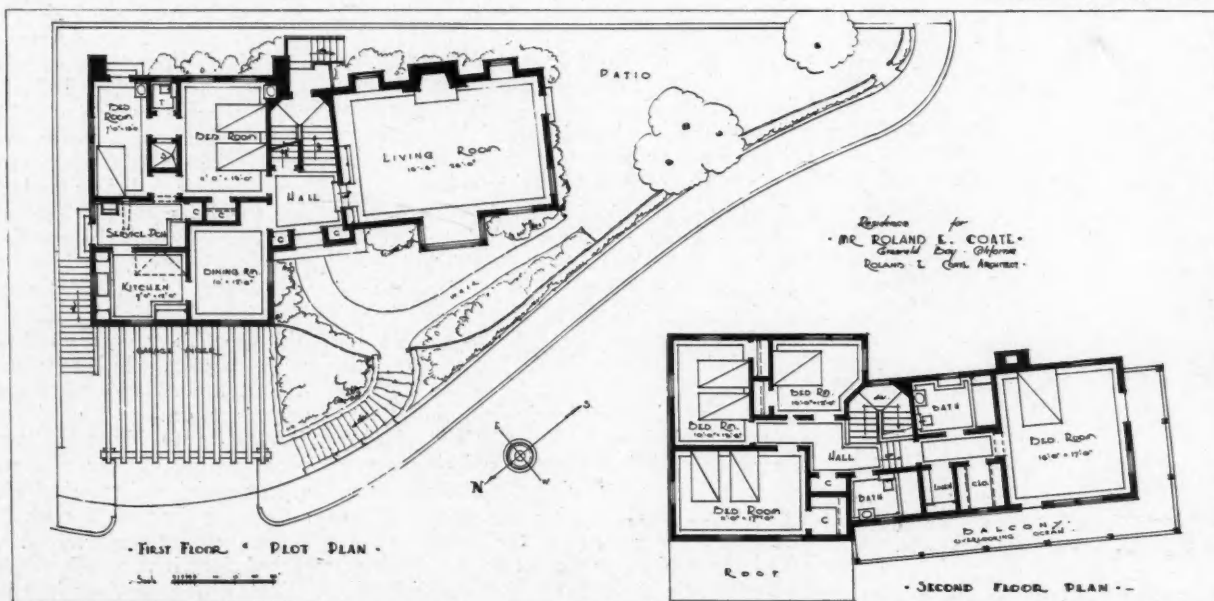
ROLAND COATE, A.I.A., ARCHITECT

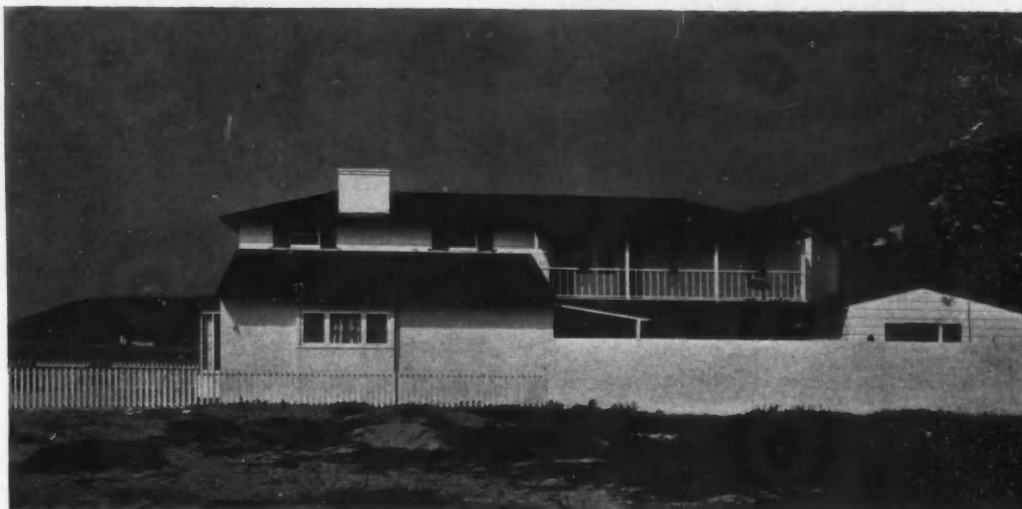
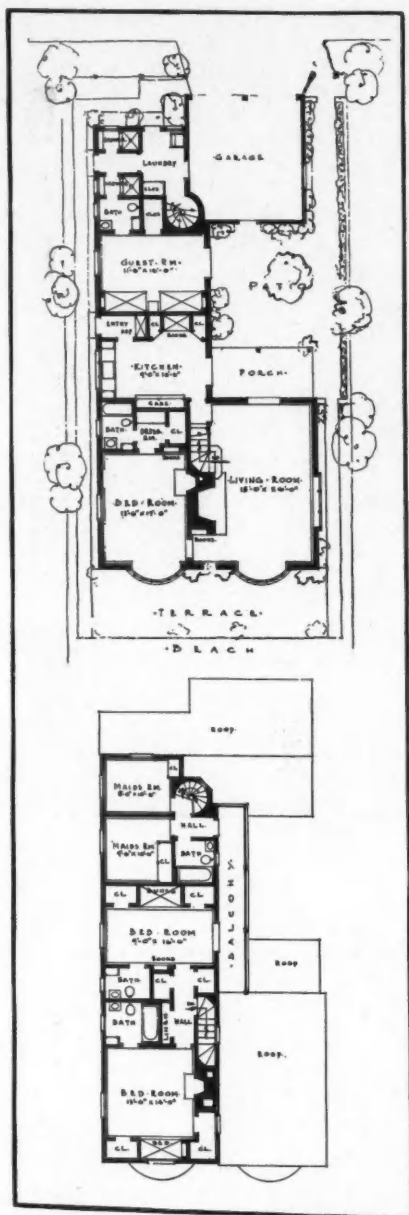
On a promontory overlooking beautiful Emerald Bay, one of the very few private beaches in southern California, the beach house of the architect, Roland E. Coate, commands an unrestricted view of the blue Pacific.

White stucco wall, salmon colored balcony and blue trim are some of the features borrowed from the houses at Acapulco, far down the West Coast of Mexico, where the owner visited before coming back to California and designing this house. The fence and windbreaks with the hinged panels which can be raised and lowered are made of hand split redwood and white-washed. In the patio one enjoys sunshine or shade and a fine view of the ocean and beach. All of the rooms are lined in wood, some painted and some in natural pine. The living room is a combination of painted wood paneling and natural finished knotty white pine and the floors are wide oak planks.



Photographs by George Haight





BEACH HOUSE OF MRS. WALTER LEIMERT

Near Malibu Beach, California

H. ROY KELLEY, ARCHITECT

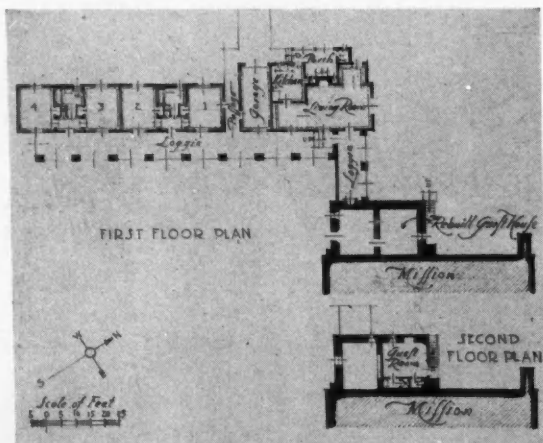
SIMANK-SEARCY, INTERIOR DECORATORS

To those in other parts of the west where access to rooms by outdoor loggias and balconies seems to be asking a lot of a guest, it should be explained that on the southern beaches this is considered good practice. If it were not, the first floor guest bedroom would seldom be occupied and it would be difficult to keep maids who had to go down to the living room in order to reach the upstairs bedrooms. Even at that, it seems odd to sandwich a guest between the kitchen and the laundry no matter how clean may be his habits. Other than these features which may appear strange to northern eyes, Mr. Kelley's plan is well organized and fits the lot like an inlay filling in a tooth. The exterior walls of the main house are common brick to the second floor.

It is interesting to note that Mr. Kelley has introduced few, if any, notes of modern architecture. The house is more of that type now called Monterey. The wide overhanging eaves are most logical for a beach house which must withstand both the direct and the reflected rays of the sun. Returning to the outside passages it is well to note how the use of them permits the building of a house with the minimum of hall space.

Photographs by George Haight.





MISSION SAN JUAN BAUTISTA

Rectory and Guest House

By IRVING F. MORROW, Architect

IN 1932 two gifts made possible new construction at the old Spanish mission of San Juan Bautista. The new works, while adjoining and united in composition, really constituted two separate buildings.

Touching the Church at the rear stood a picturesque adobe appendage about 18 by 32 feet of uncertain purpose, but variously called the "jail" or the "dove cote." For some years its condition had been growing precarious. The first problem was to rehabilitate this, incorporating at the same time facilities for guests of the Mission. It has been rechristened the Guest House.

Large portions of the badly leaning adobe walls were judged to be beyond the possibility of reasonable repair. The building was therefore measured with great care, taken down brick by brick, and rebuilt. New adobes were made to replace the missing ones. Advantage was taken of this reconstruction to supply adequate foundations, the lack of which is perhaps the greatest source of weakness of the old adobe buildings. Concrete footings for walls 2 feet 10 inches thick in a small building provide a surprising sight. Strands of barbed wire were laid around the corners in the joints.

Large redwood beams about 35 feet long, running through the two exterior walls and an interior partition, were found to be as sound as new. They resumed their old positions in the new structure, and carry the flooring for the added guest room.

This is a single room with bath, occupying the rear of the second story and made accessible by an exterior stairway. The room has an admirable prospect over the Mission olive trees in the immediate foreground to the broad San Benito Valley below.

The Rectory is a new building about 30 by 120 feet, providing living room with alcoves for library and refectory, kitchen, garage, and four sleeping rooms. An open loggia runs the length of the building in the well-known Mission manner, and a short loggia and wall join it to the reconstructed Guest House. The building proper is

(Continued on Page 35)

BOOKS

By EDWIN TURNBLADH

"Personally . . ."

LOOKING through Somerset Maugham's newest book, "Cosmopolitans," a collection of stories, I was quite surprised to come across a sentence which at once reminded me of one of the most significant lines in the Sinclair Lewis novel, "Babbitt," some years ago.

In writing of a character named Mayhew, Maugham reflects that "... to me his life was a success. The pattern is good and complete. He did what he wanted. . . ."

Mayhew, then, was indeed a contrast to Babbitt, whose climactic protest you'll remember—a pathetic cry from a spirit smothered under "success" blather—"I've never done a single thing I wanted to in my whole life!"

I suppose there are uncountable definitions of the successful life, even though these two are decidedly parallel—these of Maugham and Lewis—and are undoubtedly widely shared with some variations. For myself, I incline toward that view.

But, if I may go on to expand my own definition, I hope to find a good share of the final measurement in a memory crowded with moments to remember.

* * *

While on the subject of definitions, I've often thought I'd like to compile an entirely literary dictionary to take the place of a general dictionary which, however adequate, only half describes. If I did, I could give Christopher Morley's definition for "man"—"A creature alternating sixteen hours of mischief with eight hours of innocence; aware of death at every street crossing, yet rarely scathed; a moving eddy of self-consciousness seizing desperately upon casual laughter. . . . An ingenious assembly of portable plumbing; a folder of Unfinished Business; the chorus of a song whose verse everyone has forgotten. . . ."

* * *

Perhaps nowhere in print could you find a more apt definition of a "critic" than in Ambrose Bierce's "The Devil's Dictionary," written in 1911. A critic, said Bierce, is "a person who boasts himself hard to please because nobody tries to please him." If you haven't "The Devil's Dictionary" among your reference books, your desk isn't complete.

The more I note the divergent effects which books seem to exert upon reviewers, the more I can appreciate Bierce's description of the species. It is really strange how two observers can look wholly differently at the same page of designed inkspots. One feels that if those two critics both ate half of the same egg, one of them would swear it was a persimmon while the other would insist he was eating a lemon. Take two comments on "Freedom,

Farewell!" by Phyllis Eleanor Bentley. The New Statesman and Nation reviewer labels the work "an interesting but rather lumbering historical novel. . . ." In the Springfield Republican, on the other hand, the book is praised as "a historical novel with a verve. . . ." Lumbering and verve are quite contrary descriptive terms.

The same opposition of viewpoint may be found about Somerset Maugham's "Cosmopolitans." The New York Times says it "exhibits all the expertness which readers of W. Somerset Maugham have come to expect," while the Chicago Tribune believes that the stories "are not Maugham at his best."

And consider Igor Schwezoff's "Russian Somersault." The London Spectator critic regrets that "as autobiography the result is insipid and unsatisfying." But the New York Times reviewer finds Schwezoff's work "an intensely interesting book, suggestive, alive, truly unusual."

The Saturday Review of Literature, speaking of "The Thinking Reed," says that "Rebecca West's new novel would seem less disappointing if almost anyone else had signed it," while the New Republic concludes that "her novel for long stretches is dull and banal." But Time remarks that the book "immediately takes its place among the best novels in the short memory of modern man."

Contrast two comments about Phil Stong's "Career." This is from the Boston Transcript—"Phil Stong's special ability is the creation of a little world complete in itself. No loose ends are left dangling to provoke the reader to think on the implications which another novelist might have found in the situation, to generalize on the social forces which direct the destiny of Pittsville's citizens. . . ." And this is from the Christian Science Monitor—"Phil Stong's latest novel is a satisfying piece of Americana. The story is set in a small Iowa town, but forces of national importance shape its events. . . ." The scope of the story is totally oppositely understood.

Such diversity in literary judgment furnishes proof for the frequent contention that criticism is valueless, as being only the opinion of one man—and an untrained man at that. We have some bases for judging in other creative fields, but literary criticism is still mainly haphazard, careless guesswork. No wonder new authors have a struggle where there is not the least universality of appreciation of what is authentically fine work. And no wonder many people, authors and others, never read book reviews—including, I fear, my own.

* * *

To me there is something especially fascinating about old letters, autographs, and manuscripts. I find them considerably more so

than rare books and first editions. There's a personal feeling about them that crosses over years and distance and brings the writer quite into your presence. The other day in a book store I lingered over a United States Consul commission signed by Abraham Lincoln. I pictured there the scene in Lincoln's office, saw Lincoln dipping a pen into an old-fashioned inkstand. The man was real to me then, more than he'd been in the books of biographers. Today the Commission is on sale for forty dollars.

Signatures, alone, I find, have small market value. And the price of an old letter depends upon the contents. An author's invitation to dinner, for example, possesses markedly less sales worth than a letter referring to some literary work. A three-page letter by Samuel Johnson, writing about Gray's "Elegy," is now listed at \$5,500. Author's letters on personal matters generally come second to those of literary reference. And manuscripts draw high prices—a twenty-eight page one by Walt Whitman selling for \$3,300. Whitman's letters, due to the large quantity he left, have slighter value.

Letters by Poe, Shelley, Browning, and others of literary history, are sold at from \$150 up, according to the contents. Autograph letters of other historical characters, aside from literature, often draw sizable prices. One written by Martha Washington was held at \$1,150.

When Button Gwinnett signed the Declaration of Independence, he must have concluded he'd done enough writing for a lifetime. Gwinnett letters are very scarce. Button, Button, who's got a Button?

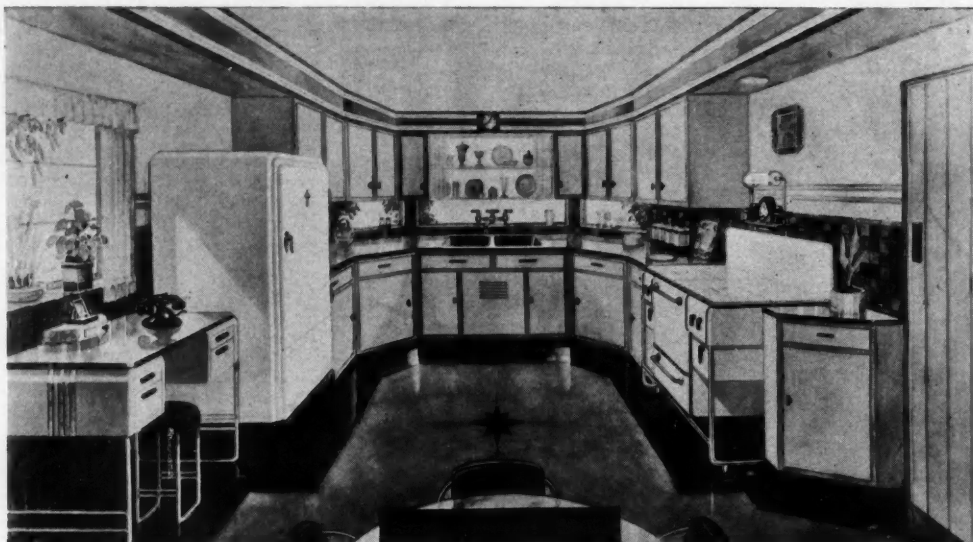
* * *

Some day I want to begin a scrapbook of clippings from books. I'd like to carry a small scissors in my pocket and inconspicuously cut them out at book shops, the public library, my friends' libraries, and elsewhere. Anyhow, I'll carry a notebook somewhere in my jeans and jot down paragraphs which, through some superior quality, especially arrest my notice.

I have a couple of examples at hand—one from "Man the Unknown," by Alexis Carrel—"For the first time in the history of humanity, a crumbling civilization is capable of discerning the causes of its decay. Will we utilize this knowledge and this power? It is our only hope of escaping the fate common to all great civilizations of the past. Our destiny is in our hands. On the new road, we must now go forward."

The other I found in H. L. Mencken's preface to "Southern Album," by Sara Haardt—what seems to me the entirely best preface written by anyone in years—"Of this Southern charm she was very critical, and once she wrote a short story to expose and riddle it, but she could no more shed it than she could shed the accent that left all her r's as

(Continued on Page 36)



The "U" shape kitchen is finding favor in the modern home and below are two arrangements that are strikingly novel. Although utilizing small areas they are complete so far as equipment and working surfaces are concerned. These three modern and practical all-gas kitchens were planned by the Los Angeles Gas and Electric Company.

KITCHENS

Number 2 of

THE SMALL HOUSE SERIES

Last month we told how to "Make the Small House More Spacious." This series will continue in forthcoming issues and will feature Windows, Roofs, Floors, Heating, Bathrooms and Common Errors in Estimating the Cost of the Small House.

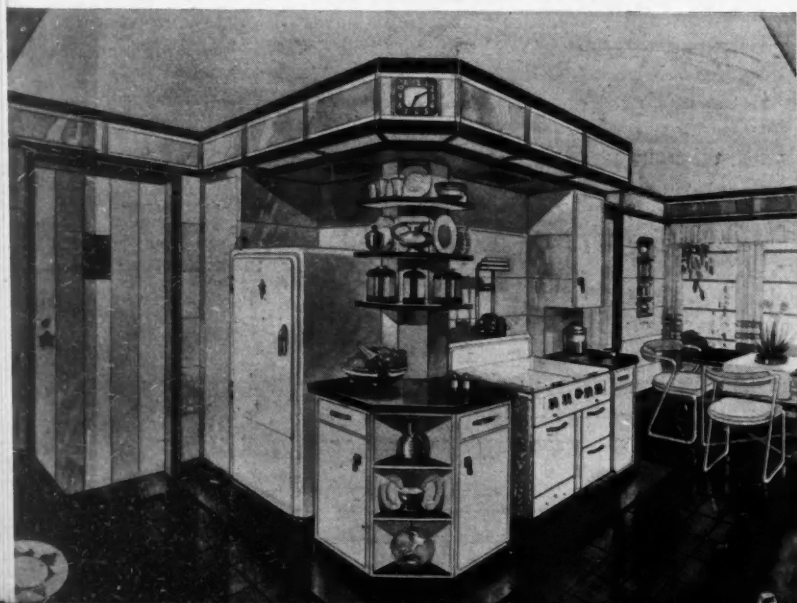
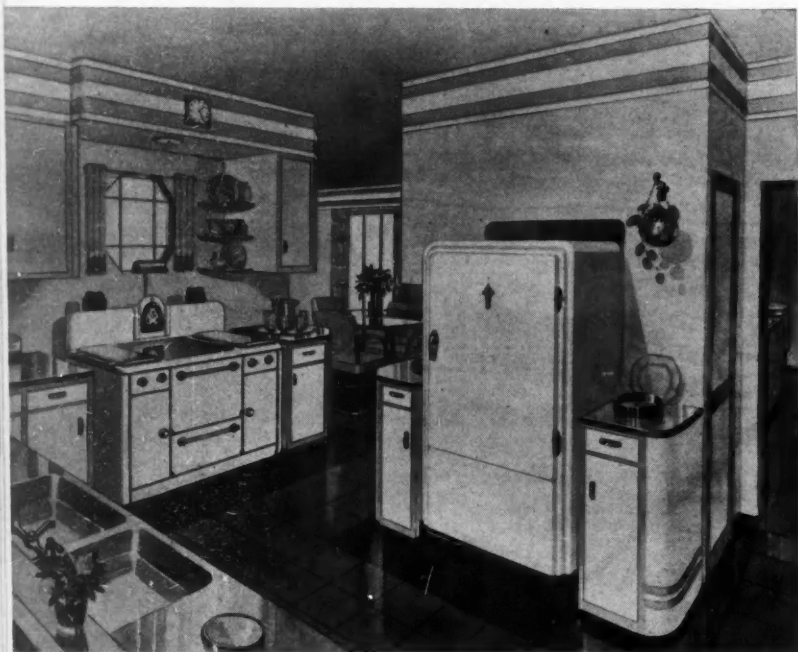
AS the size of the house decreases the kitchen becomes more important in the life of the housewife. In the house of two bedrooms it becomes the most important factor in the plan, for a two bedroom house is nearly always a servantless house.

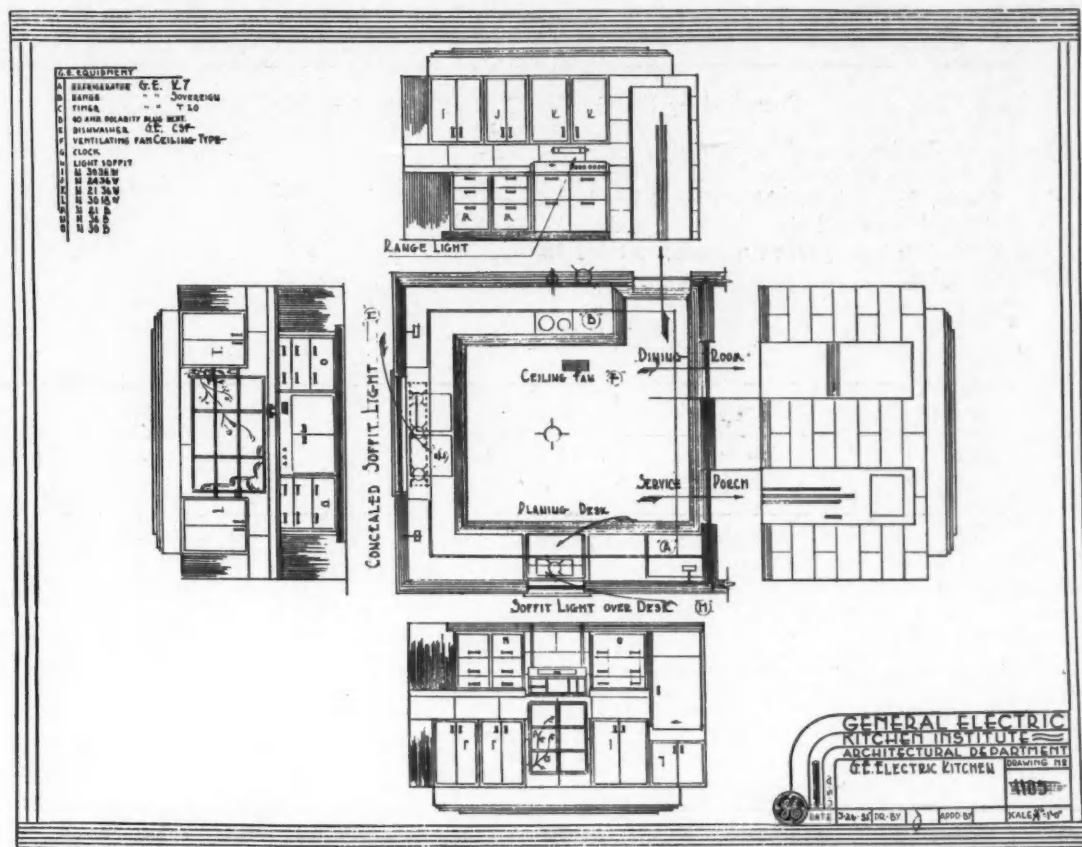
In a home that shelters no servant the woman of the house spends a great deal of her time in the kitchen. Most five and six-room houses are in this category. It follows that the kitchens of these houses should receive the most intensive study of the architect. But, unfortunately, the maximum fee the architect can charge, and hope to get, does not pay him even a fair daily wage for such study. He cannot standardize his kitchens for there is no such thing as a standard kitchen any more than there is a standard dress or a standard suit of clothes.

Different women have different ideas as to how a kitchen should be arranged. They prepare and serve meals in different ways. Some like a gas range, some electric and others like to cook on a coal stove. Some like to have the telephone in the kitchen and to keep their account books, receipts there. Some like a breakfast table in the kitchen, an incinerator, vegetable and flour bins there. It is impossible to design a kitchen to suit them all, and properly so. But there are elements that are desirable in all kitchens which should be carefully considered.

The Pullman kitchenette started the movement for the condensed kitchen. Space as small as six by eight feet can be made to accommodate the essential equipment for a family of two or three if that equipment is carefully placed. Eight feet by twelve feet is sufficient for a family of four, and ten feet by fourteen feet is ample kitchen space for most houses of six to eight rooms, sometimes more.

The oblong kitchen is more economical of space and results in less steps for the cook. The arrangement of equipment is always of paramount importance. Most plans call for the stove on the side opposite to the sink and nearest the dining room doorway but there is a growing tendency to place these two units of foremost importance on walls at right angles to one another with a shelf running from





stove to drainboard. This arrangement facilitates many operations.

With the availability of the automatic refrigerator at lowering costs the old cool closet is slowly giving way to a vegetable bin on the kitchen porch. The corner sink and the corner window have come to stay. This plan often solves the problem of unbroken wall space for kitchen cabinets and cupboards. Drop tables in small kitchens are returning.

In the matter of kitchen cabinets there is much room for improvement. It took the automobile industry a long time to get away from the old fashioned buggy dash-board idea but they finally made the break. Architects are still locating the pot and pan closet on the floor beneath the drain board. Every time a woman wants a frying pan to hurl at her husband's head she has to get on her knees to reach it, which raises her temperature and increases her accuracy. Shelves for pots and pans should always be between two feet and four feet six inches above the floor. The refrigerator that is raised well off the floor is also the more popular. Stooping to tee a golf ball is all right, but fun's fun.

With inches counting in the small kitchen there is a leaning towards linoleum lined walls which when matched with table tops and work shelves, adds much to the appearance of the room.

Gas and electric stoves now come with tops at the level of the drainboards, with ovens below the level of the burners. This adds much to the appearance of spaciousness and actually eases the work.

The smaller the kitchen, the more important it is to round the corners of the work tables, shelves and cabinets. This may cost a little extra but may save more than that cost in liniments and bandages.

Many women dislike having their gas range near a door because the pilot light for the burners is sometimes blown out. And don't forget that there are right and left hand stoves.

Of course, the principal reason for the small kitchen is economy but, even so it is wise to provide electric outlets for dishwasher, egg beater and juice extractor. Who can tell when he may be able to afford these space and labor savers?

Until recently kitchen planning was sort of haphazard, the architect utilizing his experience and knowledge of materials and the housewife demanding her own preferred arrangements. Manufacturers of kitchen appliances have lately organized kitchen planning departments that now offer architects, contractors and home owners the results of scientific study by home economic experts. These studies provide for the proper placement and use of the most modern equipment for food storage, and preservation, food preparation, cooking and cleaning. The above plan illustrates how the General Electric Company through its Kitchen Institute offers planning service and below one of the many all-electric kitchens planned and built under their supervision.



MONTHLY CALENDAR OF GARDEN BLOOM

Compiled by the Garden Club of South Pasadena

THIS "Calendar of Garden Bloom" is presented as a reference for the use of blooming material available each month of the year for southern California gardens. No attempt has been made to list every tree, shrub, flower and vine. Instead, a definite effort was made to list the better-type garden material suitable for general planting in this region.

Abbreviations used are:

H—Hardy H-H—Half-hardy T—Tender
E—Evergreen D—Deciduous A—Annual
P—Perennial B—Blooming second season from seed

SHRUBS—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Buddleia Davidi superba (Orange-eye Butterfly Bush)	H. E.	12'	rich lilac	sun best	garden	Seed; cuttings of dormant wood.	Prune severely after blooming. Is drought resistant.
Callistemon, Metrosideros, etc. (Bottle Brush)	H. E.	10'	red, rose, white	sun best	garden	Seed, produced abundantly.	Drought resistant.
Cistus sp. (Rock Rose)	H. E.	5'	white, rose, etc.	sun	any, well drained	Seed in spring; layers and cuttings spring or late summer.	Is drought resistant and stands neglect.
Escallonia sp.—rosea, rubra, montevidensis, and new varieties	H. E.	10'	white, pink, red	sun best	garden	Seed, produced abundantly.	
Feijoa Sellowiana (Pineapple Guava)	H. E.	10'	white and purplish red	sun or part shade	garden	Seed in spring; grafts on seedlings.	Will stand dry air and some frost.
Philadelphus coronarius (Mock Orange)	H. D.	10'	cream white	sun or part shade	garden	Cuttings of dormant wood.	Prune to shape desired. Fragrant flowers.
Viburnum opulis sterile (Snow Ball or Guelder Rose)	H. D.	10'	cream white	sun or part shade	garden	Cuttings of dormant wood.	
Adenocarpus viscosus (Canary Island Lupine)	H. E.	5'	yellow	sun	garden	Seeds; green wood cuttings; layers.	Moss-green foliage and stems all the year.

TREES—May

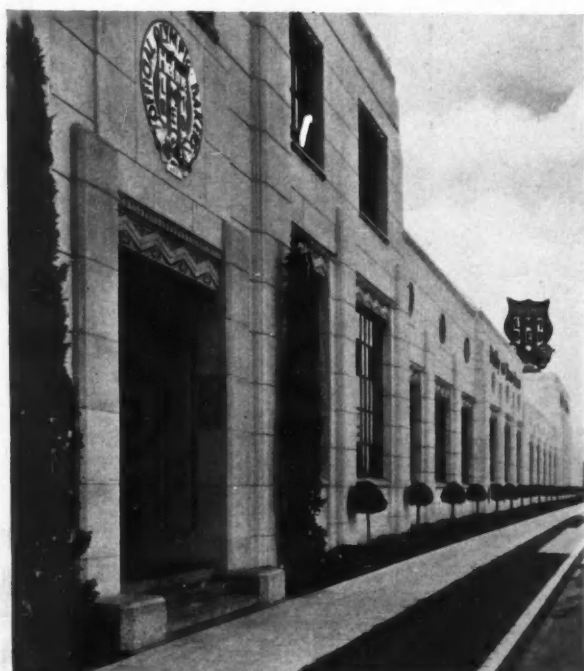
Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Cercis chinensis (Judas Tree)	H. D.	40'	purplish pink	sun	rich sandy loam	Seed in spring; soft cuttings in summer under glass; new varieties may be grafted.	Flowers when leafless and is profusion of color.
Cornus capitata (Evergreen Dogwood)	H. E.	15'	cream turning to red	part shade	well drained	Cuttings of mature wood; grafts on common stock.	Best planted under high trees. Can use plenty of water. There are showy red fruits in fall.
Hymenosporum flavum	H. E.	40'	yellow	sun	garden	Seeds.	Sometimes misnamed Pittosporum grandiflora. Blooms from April to July.
Robinia Pseudo Acacia var. Decaisneana (Double Rose Locust)	H. D.	25'	light pink	sun	any good	Seed in spring.	Very showy tree in bloom and fast growing.

VINES—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
Jasminum azoricum	H. E.	25'	white	sun or part shade	good garden	Cuttings.	Blooms over long period.
Passiflora caerulea var. grandiflora	H. P.	50'	pale lavender	sun	garden	Seed; suckers.	Suckering habit makes it a nuisance.
Phaedoranthus buccinatorius (Bignonia Cherere)	H-H. E.	50'	crimson with yellow base	sun	good sandy loam	Cuttings.	Showy evergreen climber in warm location.
Polygonum baldschuanicum (Pink Climbing Knotweed)	H. P.	50'	blush-pink	sun or shade	garden	Seeds; divisions.	Stands lots of cold. Blooms all summer and fall.
Sollya heterophylla (Australian Bluebell)	H. E.	10'	blue	sun or shade	garden	Seeds; cuttings under glass.	Spray for black scale. Makes good cover for banks and fences.

FLOWERS—May

Name	Type	Height	Color	Exposure	Soil	Propagation	Remarks
<i>Aquilegia</i> hybrids, named varieties (Columbine)	H. P.	2½'	yellow, blue, red and yellow, white, rose, cream	shade or part shade	rich garden, well drained	Seed in June, set plants in fall.	Takes two years for full blooming beauty. Do not over water in winter while dormant.
<i>Erigeron caucasicus</i> and <i>E. speciosus</i>	H. P.	2'	rosy-purple, dark violet	full sun	garden, well drained	Seed in spring for following spring; divisions when not in bloom.	Good for cutting. Use new varieties, such as Mersham Glory.
<i>Digitalis purpurea</i> (Foxglove)	H. B.	5'	shades of purple, white and yellow	shade	moist garden, no lime or fresh manure	Seed in March or April, plants set about Sept.	May be allowed to naturalize and will bloom over long period. New hybrids are good.
<i>Huechera sanguinea</i> hybrids (Coral Bells)	H. P.	18"	rose, white, crimson	shade or part shade	garden, well drained	Seed in July, plants set in Sept.; division of clumps.	
<i>Hemerocallis fulva</i> (Tawny Day Lily)	H. P.	3'	orange with brownish cast	sun or shade	garden	Divisions, or seeds if available.	Double form is popular; blooms later.
<i>Hippeastrum vittatum</i> (<i>Amaryllis vittata</i>) (Johnson's Lily)	Bulb	1½'	red and white in various shades	sun	sandy, with leaf-mold	Set bulbs in fall. Seed in July produces blooms in two years.	Good as pot plant.
<i>Chrysanthemum coccineum</i> (<i>Pyrethrum roseum</i>)	H. P.	3'	crimson, lilac, white	full sun	light garden, well drained	Set plants high in fall; best bloom second year.	Better alone than in border. Mulch in early spring with old manure.
<i>Scabiosa Columbaria</i>	H. P.	2'	blue, pink	sun	garden	Seed in June, July; divisions.	Keep on dry side.
<i>Tritoma gracilis</i> (<i>Kniphofia</i>) (Dwarf Poker Plant)	H. P.	1'	yellow, orange, apricot	sun	light garden, well drained	Seed in spring; root-divisions.	Keep on dry side.
<i>Watsonia</i> hybrids, named varieties	Bulb	4'	coral, white, rose, pink, red	sun	good garden, well drained	Divide bulbs in October.	Bulbs deteriorate if left out of ground.
<i>Sprekelia formosissima</i> (St. James Lily)	Bulb	1½'	true crimson	sun	good loam, well drained	Bulbs set any time.	It is half-hardy.
<i>Delphinium elatum</i> (Annual Larkspur)	H. A.	6'	blue, pink, white, rose	sun	rich garden	Seed sown in early spring where they are to bloom.	Many new varieties, such as Improved Imperial, should be grown.
<i>Globularia trichosantha</i> (Globe Daisy)	H. P.	8"	blue	sun or part shade	sandy, well drained	Seed two years before blooming; divisions.	Rock garden plant.
<i>Hunnemannia fumariaefolia</i> (Mexican Tulip Poppy)	H-H. P.	2'	lemon yellow	sun	light, well drained	Seed in spring where plants are wanted.	Blooms again in October or November. Sunlight is the double variety.
<i>Pentstemon heterophyllus</i> (Nursery name for native California pentstemon)	H. P.	10"	bright blue	full sun	light, well drained	Cuttings in fall to insure good color. Seed in spring.	Somewhat drought resistant.



SPECIMEN PLANT MATERIAL — for — Commercial and Private Landscapes

Many Southern California industries are to be congratulated upon their good judgment in combining fine landscaping with fine architecture. One of the recent outstanding commercial landscape plantings is the Helms Bakeries, Los Angeles, under the supervision of Edward Huntsman Trout, landscape architect. The specimen Italian Cypress and Standard Bay trees in this illustration are only two of the many varieties of formal shaped plants which we grow for landscape work as well as for tubbed specimens.

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Adequate electrical wiring is the architect's concern because wiring is an integral part of the structure. It must provide plenty of outlets for appliances in use at present and new ones as they are acquired, as well as lighting.

If it does not, it will be a source of inconvenience and annoyance. If the building has to be rewired after it is completed, it will be much more expensive than if it had been done correctly in the first place.

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THE AMATEUR BOTANIST



Lilies, one of California's most beautiful wild flowers.

IT looks very much as if I must drop the subject of the conifers, just as I had got my stride. This morning I received the following note:

"Dear Amateur Botanist:

Just how much of an amateur you are, or botanist for that matter, I do not know. Perhaps you are what they call a 'dry botanist', but I will pay you the compliment of asking you to get off your old conifers with their long names and tell us something about flowers. Don't you know that spring is here?

A FLOWER LOVER."

Well, Mr. or Mrs. or Miss Flower Lover, I guess you are right. Spring must be here because I drank my first cup of sassafras tea this morning. So I guess I had better say a few things about flowers while it is timely, but I warn you I am not through with conifers.

And as to long names, how do you like Nymphaeaceae and Caryophyllaceae. This is what Mr. Bailey says about the former: "Aquatic herbs; leaves alternate; flowers usually bisexual—sepals mostly 4, rarely 5, 6 or 12; petals 3—many usually very numerous, hypogenous or more or less epigenous—stigmas radially arranged on a sessile disk—fruit indehiscent or irregularly dehiscent—etc." And that is only a water lily.

At this season everyone who has a car, or a friend that has a car, will be out on the highways oh-ing and ah-ing about the wildflowers, and perhaps I can add to their pleasure by laying off systematic botany long enough to tell something about one or two of the varieties they will see.

One plant that everyone wants to know more about if he knows the name at all is the lupine. California is rich in wild lupine. In Europe and our eastern states it is a great favorite in the garden. There are both perennial and annual varieties, but the one that colors our fields, sometimes for a mile, is the annual. Dr. Jepson lists 23 of the annual varieties and 32 perennials as native to California. The tree lupine grows to a height of ten or twelve feet. The perennials bloom in June and July. The annuals are about the fastest growing of any of our garden flowers, sometimes blooming within six weeks after the seed is sown.

The lupines belong to the order of legumes and the flower, as might be expected, is shaped like a

(Continued on Page 35)

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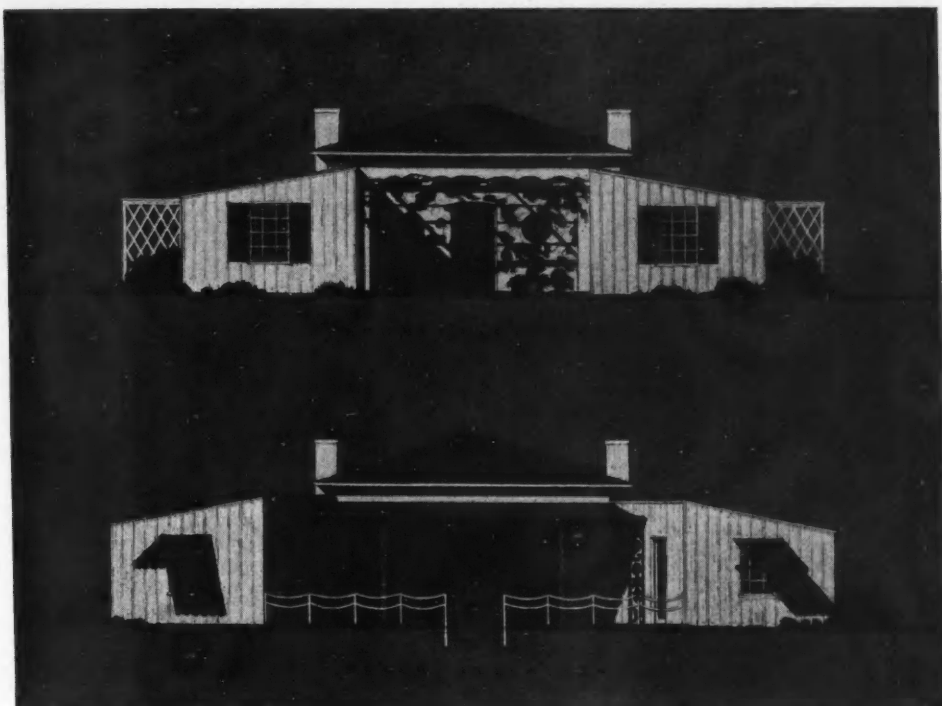
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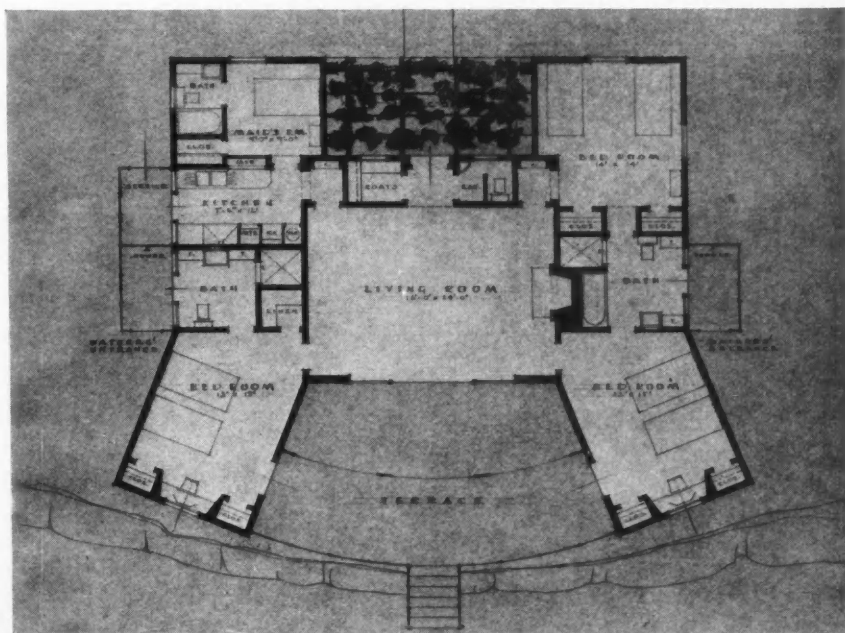


J
Edgar Bissantz, Architect

The little word "just" is responsible for the deplorable appearance and condition of most beach houses. "It's JUST for the summer months." "We want it to be JUST as inexpensive as possible." "It's JUST a week-end place, so we won't need an architect." "Build something, anything—but finish it quickly so we can move in JUST as soon as possible." That is the attitude of mind which has produced the ugly, ill-arranged ramshackle monstrosity known as "just a beach cottage"—probably the most uncomfortable and least satisfying dwelling devised by man since prehistoric times. Rightly considered, the beach house should be a comfortably planned, well-built summer home, easy to live in and easy to take care of—not a rickety depository for awkward furniture, bad pictures and outmoded ornaments and dust-catchers from the attic and garage. Because of the disintegrating action of the sea air, it should be built of sound materials, or the owner's investment will be destroyed. Only the best paint "stands up" in the salt air; cheap plumbing "goes to pieces" very quickly at the beach; galvanized iron rusts through and poor hardware ceases to function near the sea. It is easy to be penny wise and pound foolish when building a beach house.

This house was designed to fit a small cove near Montecito, as a summer home and year-around week-end house for a small family—but it is planned for the convenience of many bathing guests. The bath rooms are located adjacent to the bed rooms, with access from the beach, so that one bath room and the adjoining bedrooms may be used as dressing rooms by the ladies, while the other bath room and adjacent bedroom is used by the men. Showers outside of the entrances to the bathrooms remove the sand before the bathers enter the house. Other facilities for comfortable living are provided, with the utmost simplicity of detail, so that cleaning and housekeeping are reduced to a minimum.

Constructed of wood frame, with board and batten and plaster, or entirely of wood, and equipped with good mechanical appliances, this house will serve indefinitely without trouble or repairs. The diagonal placing of the bed rooms that face the ocean was designed to give wider angle of view from the sliding doors of the living room, and to take advantage of views of the coast from the bedrooms.



THE ETHICAL ARCHITECT

Versus

THE CLIENT

The following is a friendly bit of advice for thought addressed to the architect who has a client wishing to build an estate costing upward from \$20,000:

It is really heartrending to see the many beautiful and expensive estates in the so-called high class residential districts of our city, that have entirely missed the objective desired by the owner.

Today these properties are worthless and undesirable to him for the purpose designed and it seems a good time to call the attention of all architects who do good work and have pride in their jobs to the necessity of calling in a location expert to assist in the emplacement of a home estate, having in mind its future value and maximum use to the owner.

The value of this advice is obvious if the architect and his client would only avail themselves of the services of such an expert who is willing to give time to such work without cost.

When a client calls on an architect and engages his services to design a home and wants in addition to the home, an extra guest house or two, a swimming pool, tennis court, barbecue corner, stable, dog kennel, pet enclosures, etc., on an acre lot, he presents a problem that is almost insurmountable, but usually the architect crams it all in, and what have you?

When such an emergency arises, give me a ring and I'll be glad to sit in and tell you about a 3 or 5 acre parcel of ground that will perfectly fit your picture and possibly your client's present lot can be used as part payment or can be readily disposed of.

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REMODELING A BEACH HOUSE



The White Elephant

Built originally as a "Garage House", on the rear of a lot at Balboa Island, the old structure before remodeled into the home of Colonel and Mrs. Mower stood as a problem. The lot faces the South bay which is highly desirable and the East on a street ending at the "boardwalk." The building was difficult to rent, impossible to sell, and became known as a white elephant. When the present owners consulted the architect they asked whether

the building should be wrecked, remodeled, moved or left intact. The structure was well built and the architect advised alterations, pointing out the desirability of a fenced yard between the house and "boardwalk".

Next to the garage was the old dining room which was converted into a two-car garage. A new dining room with French doors was added, a new stair hall was built, larger windows lightened the kitchen, and the maid's room became the Colonel's den. An outside shower prevents tracking sand through the house. Upstairs three small bedrooms were converted into two large bedrooms with ample closets.

The entrance hall has a linoleum floor in brown with an inlaid compass in green and orange. The ship's bell, wheel mirror and lantern suspended on rope give a salty air appropriate for a beach home. The dining room has three walls in slightly tinted, uneven plaster, while the ceiling and chimney side are done in pine boards of a light natural color. The furniture is dark maple, the rug rough, rust-colored linen, the drapes handblocked linen in rust and ivory.

Upstairs the feature of the living room is the bay window with its view over the waters of Newport Harbor. The pine paneling is very light in color. The drapes are of glazed chintz with an egg-plant background, figured in green and orange. The soft green rug is reminiscent of the old hooked rugs.

Approximately \$1,800 was spent on the alteration of this house which is now the year-round home of the Colonel and his lady.



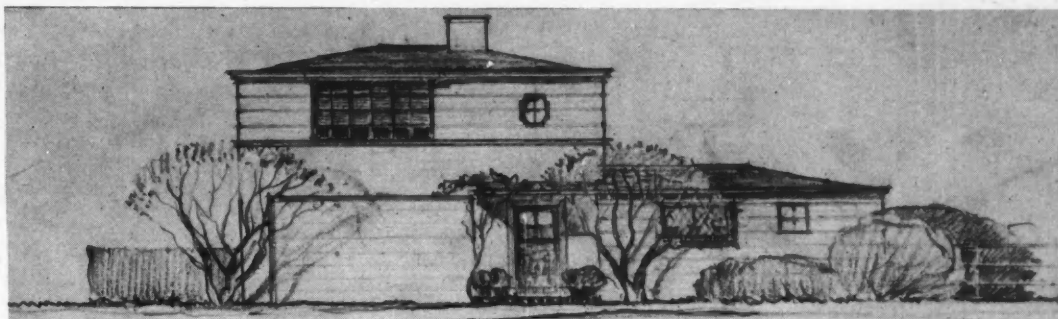
AFTER

The Year Round
Beach House

DONALD B. KIRBY
Architect

Photographs by
W. P. Woodcock





A Beach House

Designed by Architect Ralph C.
Flewelling, A. I. A.

The above is a view of a proposed five room combined beach house and garage, having living room and dinette on the upper floor.

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Modern Heating AND Air Conditioning



A Long Beach, California, Home by Kenneth S. Wing, Architect. Payneheated.

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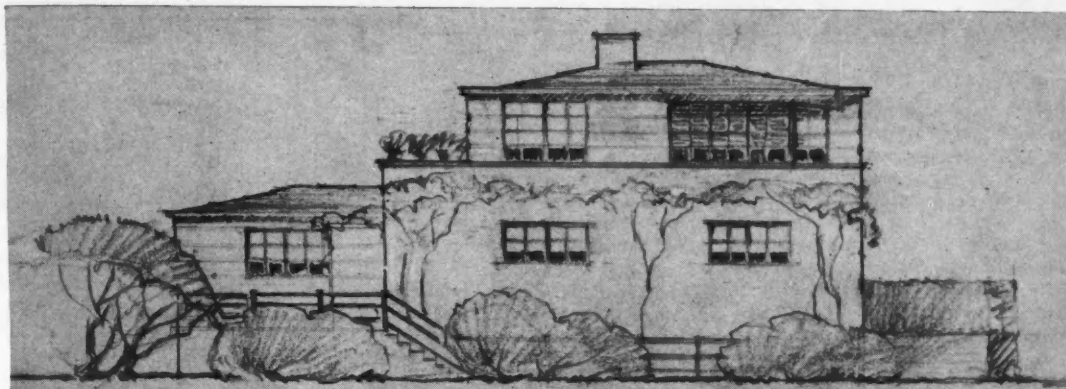
The Wedgewood Room

The Town House

(Continued from Page 15)

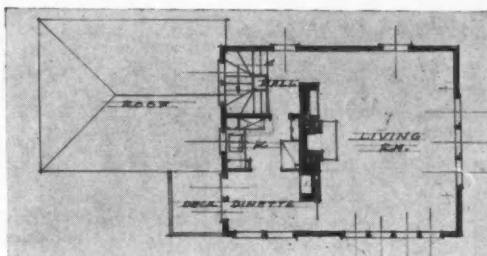
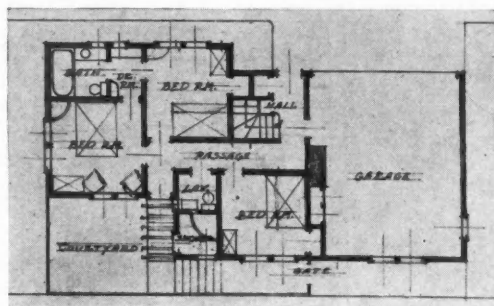
Variety of texture, finish and pattern, as well as of color, characterizes the apartments of the Town House, but in each instance the walls have been studied and they provide the atmosphere, the right setting, for the room. Walls have a persistent way of making their presence felt but here it was understood that a good background has foiling qualities, makes other colors placed with it appear to good advantage.

The majority of the furniture pieces, the patterns in the fabrics, get their inspiration from the Eighteenth Century, primarily because that period offered exactly the requirements of the house of today. Sturdiness is necessary but graceful line and refined decoration play a large part in the selection, the use, and the placing. Coffee and occasional tables are in abundance, adding to the air of hospitality of this hotel. While full of vitality the whole combination, the house in itself is restful and possesses unusual distinction.



A PROPOSED BEACH HOUSE

Ralph C. Flewelling, Architect



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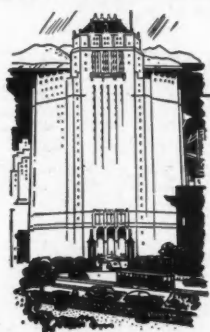
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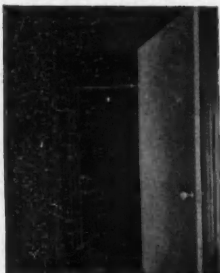
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(First Alley East of Figueroa)**NEW PRODUCTS AND PRACTICES**

A STEEL mesh reinforcement in the horizontal joints is a featured addition to the wallboard type of insulating lath manufactured by the U. S. Gypsum Company. The lath has beveled edges and is tongued and grooved. It is a felted wood product specifically treated to be moisture-resistant. A steel reinforcing strip is fastened to one of the long edges of each piece of the lath, which measures 18 by 42 inches. With the lath in place, this strip can be slipped down over the joint, causing the mesh to reinforce that section of the plaster which covers the joint. The name of the material is Weatherwood Reinforced Insulating Lath.

A NEW line of cedar-grain asbestos shingles is announced by Johns-Manville, Inc., New York. These shingles are designed to serve as siding for houses. Composed of asbestos fibres and portland cement, they are presented as fireproof, permanent, and free from upkeep expense. Neither paint or other preservatives are said to be needed for cedar-grain shingles, which are made in the silvery-gray color of weathered cedar shingles.

THE idea of grade marking was originated some years ago, but not generally placed in effect to any great degree. In order to combat the evils existing in the Fir industry on the Pacific Coast, most manufacturers and dealers of any importance, comprising the vast majority of the production, are now committed to the grade marking of Douglas Fir. This means that each and every piece of lumber will be individually stamped as to the respective grade to which it belongs, with a number identifying the mill or dealer. This grade marking is done under license and authority of the above mentioned association, and will be very thoroughly supervised to insure correct grading.

This will insure the buyers of lumber that they will secure the grades that they bought. This whole program is endorsed by all loaning institutions as an insurance that the material will enter the construction of the building in accordance with the specification.

There are a number of common and better grades of Douglas Fir,

each grade meeting a particular use. Therefore, architects and engineers who are qualified to select the proper grade for particular uses now have the assurance that they will receive what has been specified.

All Douglas Fir (*Pseudotsuga taxifolia*), quite commonly known as Oregon Pine, is a Pacific Coast product, produced under the uniform grading rules promulgated by the West Coast Lumbermen's Association.

The membership of this association is composed of manufacturers and producers of Douglas Fir, and some other Pacific Coast woods. This body is recognized by the U. S. Bureau of Standards as the official source of information for the correct grading of these woods.

Index of New Free Catalogs

Report on Survey of Concrete House Construction Systems—Gives detailed information on various monolithic concrete, precast unit and stucco-structural frame house construction systems. Drawings, photographs and descriptions. Write Portland Cement Association, 33 West Grand Avenue, Chicago, Illinois.

Nu-Wood Interiors for Every Wall and Ceiling—Features uses of Nu-Wood interior finish units—tile, plank and wainscot—as wall ceiling treatment for all types of rooms. Photographs of installations in homes, clubs, offices, churches, schools, restaurants, stores, theaters, studios, etc. Write Wood Conversion Company, St. Paul, Minnesota, or E. K. Wood Lumber Co., Los Angeles.

New Kohler Catalog K-36—Presents entire line of Kohler plumbing and heating products. One section is explanatory of Kohler heating, supplying ratings for boilers and radiators. Illustrated, with descriptive and dimensional data. Practical floor plans. Write Kohler Company, Kohler, Wisconsin.

Johnson Automatic Temperature and Humidity Control—A.I.A. File No. 30-f-2. Describes Johnson automatic temperature and humidity control equipment for all types of heating, cooling, ventilating and air-conditioning systems in buildings and for like problems met in manufacturing processes. Write Johnson Service Company, Milwaukee, Wisconsin.

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SAN DIEGO ART EXHIBITION

(Continued from Page 19)

almost all of the significant men from Inness to Sheets. Among the vital forward thrusts given to our art, we might mention Whistler's emphasis on pattern and design, Cassatt's clearness of color and unsentimental vision, Ryder's insistence upon simple plastic form, Henri's internationalism, Luks' and Sloan's capitalization of the American scene, Leon Kroll's rediscovery of nature, Speicher's poetry of mechanical forms, and Grant Wood's apotheosis of the Middle West.

The gallery devoted to San Diego's Art Guild show displays oils, sculptures, prints and crafts, of a wide range of achievement; but the individual points of view have interest, and there are here works of genuine distinction. Anni Baldaugh's Flower Study, Foster Jewell's deep-souled portrait of a girl, Messenger's complex composition in monochrome, "The Benson Mill," are outstanding.

Among the American sculpture represented is Mahonri Young's dynamic "Right to the Jaw"; Manship's "The Hunter" and "Music," with their arresting silhouettes; Gutzon Borglum's "Awakening," a figure just emerging from the granite; there is a precious Lachaise, a dainty figure in polished brass, suggestive of his study with Lalique, the jeweler, rather than of his predominant interest in early man's cave drawing of mammoth bison balanced on small, careful hoofs, which inspired his characteristic sculpture; a Negro head by Harold Cash reveals this artist's genius for expressive form with economy of means. His masters were the Chinese sculptors. We do not wonder that Roger Fry advised the Tate to secure examples of the work of this young American.

Our pageant of art is necessarily limited, but the visitor who is a true seeker of beauty will be content, for in a single work of eternal greatness he may find the whole of art.



Tidypops are blooming in the Santa Inez mountains this month.

AMATEUR BOTANIST

(Continued from Page 28)

sweet pea, borne in terminal racemes. Their colors are deep blue through pale lavender to white, dull red pink to white and yellow through to white. The bright yellow one is *Lupinus Menziesii*, a true Californian. The *Lupinus litoralis* is a blue flower that fades with age. In the early days the Columbia River Indians used it as a winter food by drying the roots and later roasting them on embers. The vernacular name is *sornnuchtan* and it is the licorice mentioned by Lewis and Clarke. The dull red-pink one you will see in Kern county is *Lupinus microcarpus* var. *ruber*. Around San Francisco the variety that is lilac to rose in color is *Lupinus densiflorus* and the blue to white one near old Monterey is *Lupinus bicolor*.

The familiar old Yellow Sand Verbena is not a Verbena at all. It is an *Abronia*. You will find it along the shore from Santa Barbara to Humboldt Bay blooming from May until November. The common sand verbeña is *Abronia umbellata*. Its rose-purple bloom is strewn along the shore from Los Angeles to San Francisco and from Eureka north to Washington. The rose purple one seen near the San Jacinto mountains is *Abronia villosa*.

Perhaps one of the most beautiful wildflowers in the state is what is commonly known as the Mariposa lily. The correct name is *Calochortus* from the Greek *kalos*, meaning beautiful, and *chortos*, grass, because it has grass-like leaves. The variety that is so profuse in the San Joaquin and Sacramento valleys is *Calochortus venustus*. It is white to pale rose with a red brown spot well down in the cup formed by the petals. The little golden flower called Fairy Lanterns is a *Calochortus pulchellus*. It is plentiful in the vicinity of Mt. Diablo. Weed's Mariposa lily is most plentiful near Santa Barbara. The petals are more or less rounded, colored from orange to lemon yellow and more or less covered with hairs, each set in a brown spot.

Of course, you will run across a lot of other members of the lily family; the *Brodiaea*, *Fritillarias*, *Yuccas* and *trilliums*, to say nothing of other families such as pinks, Miner's lettuce, *arenaria*, and buttercups which, by the way, are the daddy of the *ranunculus*. But I can't go into all that at this time, I've got to go and drink another cup of *sassafras* tea.



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REASONABLY PRICED

MISSION SAN JUAN BAUTISTA

(Continued from Page 22)

built of reinforced concrete, with concrete and tile floors, and wood roof construction. The loggia piers, and the wall joining the Rectory to the Guest House are of adobe, with concrete caps to prevent the infiltration of water—the second conspicuously weak point of the old adobe construction. The concrete building is unplastered outside and inside.

On the completion of the new Rectory, the small wood cottage which probably dated from around the 1880's and had served since that time as residence for the priest in charge, was removed. It stood in the middle of the old quadrangle, and was disconcerting in both location and style.

The new building lies at the end of the Church wing and normal to it, thus starting the third side of what may some day be a reconstituted quadrangle. It was aligned to slip between the rows of old olive trees, and on excavation for foundations it turned out to coincide in position with a previous structure, probably similar in purpose, of which all traces above ground had disappeared. The sleeping rooms adjoin the loggia which looks out upon the patio. The living room and its small private loggia for the priests overlook the idyllic San Benito Valley.

For years past one of the Church aisles, walled off from the nave and open to the outside, had contained a large stack of original Mission roof tiles. These were found sufficient, supplemented by modern tile as pans, to serve as cover tile for all roof surfaces facing on the patio.

All rooms were equipped with specially made furniture. The design of this furniture, the development of the scheme of interior decoration and the selection of materials, owe their success to the ingenuity and devotion of Miss E. Charlton Fortune, painter, of Monterey. Morrow & Morrow were the architects.

TOMORROW

SPUNK WATER?

WE are no oracle. We have no temple at the foot of Mount Parnassus or any other mountain. Our typewriter ribbon is not woven of gossamer threads combed from the prophet's beard. But, if you will recite "Eye of newt and toe of frog," as you smack your spital with a spoon, if you will throw a penny in the air without observing its flight and follow your hunch as to the direction it took, if you will tie a rope to the left hind leg of a blind white pig with a wart on his nose—if you will do these things strictly according to ritual while you repeat the question "Who will be our next president?" you will find that they all lead you toward Franklin Delano Roosevelt. Anyhow, that's what we found.

THE BATTLE OF THE BUGS

FOR some time the entomologists and bacteriologists have been sounding off on the theme of bugs. We are told that we are on the eve of a war to the death between bacteria, bugs and mankind. Certain bacteria, they say, can multiply with sufficient rapidity to fill all the oceans of the earth a mile deep in a week if they can get enough food to live on while doing their little trick of multiplying. Well, they can't, so that's out for a while.

The Argentine ant is another little fellow that is out for our scalps. They and their cohorts may get them some day at that, but not TOMORROW. However, there is one little fellow that is beginning to give us serious trouble. He is the termite.

Without going into statistics and detail on the termite family we should all learn that there are a great many varieties of termites. Their clan is not confined to what we commonly mistake for the flying ant. There are twenty-nine varieties of termites found in California alone. These are of three general classes, the subterranean termite, the damp wood termite and the dry wood termite. Contrary to the general belief, the dry wood termite does not have to maintain contact with the earth to get sufficient moisture to sustain his damned life. Curse him, he can find enough for his needs in the wood that we call dry.

It is true that the subterranean and damp wood varieties are the more destructive but, despite the campaign of extermination now being waged, the dry wood termites are increasing at an alarming rate. If we continue to build houses of wood, and it looks as if we will do so for many years, the lumber used in the houses of TOMORROW should be impregnated with anti-termite chemicals under pressure if we expect them to last out their natural span of life.

THE CITY OF TOMORROW

HUGH FERRIS has drawn for us what he visions as "The City of Tomorrow" in his beautiful book that bears that phrase as its title. It is a book of dreams, gloriously conceived and pictured. A little of what Mr. Ferris shows has come into being, all too little. The trouble is that clean streets create an atmosphere that is antagonistic to the operations of gangsters and racketeers, and that is a serious matter in a country where the ward heeler wields the weapons.

Further than that it looks as if the day of the skyscraper is passing. The small shopping centers are taking the place of the intensified commercial districts at a rate proportional to the ever increasing difficulty of finding parking space for the now indispensable automobile. When taxi fares in the west come down to the levels that obtain in eastern and European cities we can expect a greater movement toward the neighborhood centers and a more healthful spreading of the population of our cities.

ART AND TOMORROW

ONE of the most encouraging signs of returning sanity is the increasing number of visitors to the art galleries on Sundays and holidays. The movies are all well enough but for a time it looked as if they had permanently emptied our galleries and museums.

Nor is the lowering merit of the motion pictures the only factor that has influenced the return to art. The heads of the great galleries have had much to do with it. They are beginning to show contemporary art well chosen from many parts of the world, in a manner that should attract anyone that has a feeling for art and beauty.

CO-OPERATION

IT has been largely through co-operation that cities like Detroit and Los Angeles have made such great strides. Life is getting so complicated that it is difficult to get anything accomplished without the co-operation of one or many. In the matter of architecture and building, accomplishment is all but impossible without the co-operation of manufacturer, producer, tradesman, craftsman, contractor and architect.

The Producers' Council is an organization incorporated in New York. Their purpose is to develop better co-operation between the architects, engineers, contractors and manufacturers throughout the United States. The Producers' Council is affiliated with the American Institute of Architects. This is one very practical step toward efficiency. There are two branches in California, the Producers' Council Club of Northern and of Southern California. Others are to be added. The Northern club recently elected new officers. They are A. W. Scott, president; J. G. Mackenzie, vice-president, and E. H. Root, secretary, who are also directors. Other directors are Clarke E. Wayland, Ben F. Blair, F. K. Pinney, R. W. Beard, A. W. Sperry and Arthur Skaife. With this list heading the activities we should see something in northern California that looks like CO-OPERATION—and it's about time.

NO SALE

AT the present writing it seems that out of one hundred thirty million people in the United States no Republican can be found to run against President Roosevelt with any reasonable hope of success. Many candidates have been presented but to date the public have rung up "No Sale". Whether that is as it should be is for those prophesying editors, whose predictions are so contrary to one another, to wrangle out. The fact is that to date the Republican party has also rung up "No Sale", although secretly. That being the case, what can we look forward to for TOMORROW?

Of the entire alphabetical melange the FHA and the HOLC stand out as striking examples of how the people can be helped by the Federal Government. Some argue that Mr. Roosevelt will devote his second term to retrenchment as a sort of atonement. Others that he will turn from pink to red in the glow of his three letter successes. In any event it hardly seems likely that he will abandon the FHA and HOLC, the two plans that have done so much to pull the country out of the financial doldrums.

With the continuation of Federal assistance we can look forward with confidence to seeing building activities blooming like a rose during the next few years, and that is not only something, it is a great deal, for it seems definite. The young man to whom visions of a home have appeared only in dreams may see his foundations actually laid this year.

DIRTY WORK IN HEAVEN

(Continued from Page 6)

After the third snort Doc Stooder spoke the words that turned all Pima County crazy. "I wasn't going to let nobody lay hands on her but me. So that night I took her out in the car—and took along a pick and shovel. Where she lies is nobody's god-dam business but my own."

"And," the Doc concluded, "the Señora loved her diamonds so much I buried all of 'em with her."

News of the Great Diamond Prospect spread through Ajo like an oil fire. Business men closed their shops, got out their digging tools and fanned out into the desert, looking for wheel tracks leading to a secret cache. Indians hired out as guides to ferret out clues to a diamond ledge. Within two weeks there were more prospect holes in the Ajo country than ever it had seen.

Then Ajo folks concluded, reluctantly, that Doc Stooder was an epochal liar. The Doc said nothing.

The Misses Clotho, Lachesis and Atropos—the Fate Sisters—were on the job.

"Oh, girls!" suddenly squeaked Miss Clotho, the impressionable. "Remember that slick knot we put in old Doc Stooder's life thread?"

"Uh-huh; what about it?" from the wearied Miss Lachesis.

"Look what's coming up . . . Moe Silverstein, that Los Angeles drummer who eloped with Señora Stooder's frail virtue for a phoney diamond bracelet when her husband was burying dead Indians."

"Let's have that thread!" snarled Miss Atropos, she who was the ablest and tiredest of the trio.

Snip! went her shears.

BOOKS

(Continued from Page 23)

soft and thin as gossamer. . . ." The book contains quietly beautiful writing you will care to know.

I've at last got started writing a novel—that is, I've struck upon a phrase which can be quoted in the Readers Digest "Picturesque Speech" department—"Some people make a statement so emphatically that one is tempted to reply, 'I heard you the first time.'" At present I'm mulling over a title. In view of the popularity of the weather report kind, like "Tomorrow May Be Fair," "The Wind Blows West," and so on, I'm considering "Fair Tomorrow But Overcast in the Morning." People of Los Angeles, at least, will understand my title. And I think I have a happy mixture of poetry and "cold, gray" realism. Are you subject at times to an overcast, or high fog, feeling in the morning—before breakfast, anyhow?

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